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SOME
OBSERVATIONS
MADE IN
TRAVELLING
THROUGH
FRANCE, ITALY, &c.

In the Years 1720, 1721, and 1722.

By *EDWARD WRIGHT* Esq;

VOL. II.



L O N D O N:

Printed for THO. WARD and E. WICKSTEED, in the
Inner-Temple Lane.

M, DCC, XXX.

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LONDON:
Printed for T. WARD and H. WICKSTEAD, in the
Street, Temple-Bar.
MDCCLXXII.



SOME OBSERVATIONS

MADE
In Travelling through FRANCE,
ITALY, &c.

VOL. II.

DURING our Stay at *Rome*, we made some short Excursions to *Frescati*, *Tivoli*, and *Albano*.

F R E S C A T I.

F*RESCATI* is the Place where, according to the Opinion of some, *Tusculum* antiently stood, near which *Cicero* had his *Tusculanum*. Several fine Villa's are now in and near the Town. It is situated on the side of a delightful Hill, the top whereof affords vast Quantities of Water, which supply the noble Fountains those Villa's abound with. These have been so long famous, and so often described, that I shall say little of them.

VOL. II.

A

What

What I was particularly pleas'd with, were the Hydraulics ; Organs, where the Water performed at once the Office of the Bellows-blower and Organist ; and other Wind-Instruments, contrived so as to be founded by the like Artifice. The original Invention of these, according to *Pancirolli*, is very antient ; some ascribing it to the *Egyptians*, others to *Archimedes*.

At the *Villa Belvedere* of Prince *Pamphilio*, is a beautiful Grotta or Hall, at the further end of which is Mount *Parnassus*, with *Apollo* and the *Muses* sounding their Instruments, in concert with an Organ, which is in a further part behind, all sounding by force of Water*.

By the same Hydraulic method, a great Marble Statue of *Polypheme* sounds his Pipes, and a *Centaur* his Horn : And by a like Expedient, in a Fountain between these Statues, (which they call the *Girandola* from its shooting out Water in the manner of the Fire-works which bear that Name) is produc'd a tumultuous Sound, like Thunder and Tempest. This Place is about twelve Miles from *Rome*.

T I V O L I.

† The antient
Tibur.

TIVOLI†, which is about eighteen Miles from *Rome*, is famous too for its Water-works, and other Curiosities, in the *Villa d'Este*, belonging to the Duke of *Modena*. Here is another fine Water-Organ, with abundance of Cascades, Fountains, and Grotta's, which have been once very nobly adorn'd, but are many of them now in a very ill Condition : There is a long Walk with a Row of small Fountains continued all along one side of it ; at the further end of it is a Representation of some of the Temples and other Buildings of old *Rome*, in Marble : a City as it were in Mignature : They must have been a Work of more Expence, than their Appearance answers.

Among the Statues, of which there is a great number, I observ'd one of a *Cæstiarus*, with the *Phrygian* Cap. The Thongs, represented round his Hand, are continued up to the Elbow ; as they are in the Basso-Relievo of the two *Cæstiariz*.

* For the Manner of these Water-Organs, see Father *Kircher's Musurgia Universalis*, five *Ars Magna Consoni & Dissoni*. Lib. IX. Part. v. Pragm. I. & II.

1851

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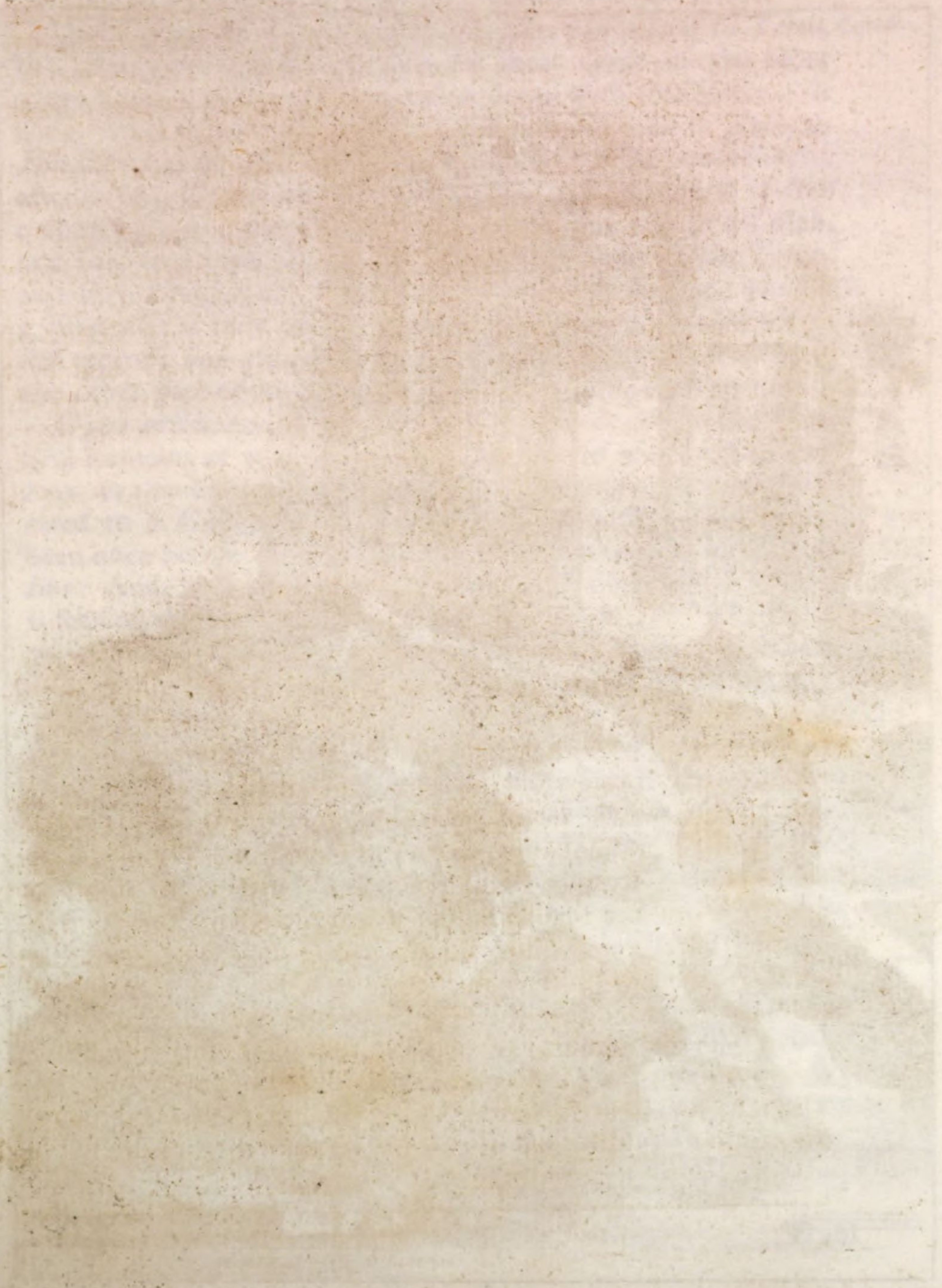


Image of the shell of the



Temple of the Sibyll, at Tivoli.

stiarum in the *Villa Aldobrandina* in *Rome*. The real Thongs the *Castiarum* made use of (they say) were of *Buffalo's* Hide.

The Cascade of *Tivoli* is nothing so deep as that of *Terni*, *Cascade*. but of a greater breadth (unless the great depth of the other make it appear narrower) and rushes down with a vast force. It is the River *Anio* falling down a Precipice [*Præceps Anio*, as *Horace* terms it] now called the *Teverone*. This immediately, after its fall, divides itself into two parts; one of which fetches a compass about the Town; the other is soon lost in a Gulph, and runs in several Channels under a great part of the Town, and then rising again, comes to the *Palazzo d'Este*, whence a Branch of it runs to *Mecænas's* Villa, the Remains of which still appear; and afterward it falls in several small Cascades into the other part of the River, which comes round the Town.

Upon an Eminence, opposite to the Cascade, stand the beautiful Remains of what they call the Temple of the *Sibylla Tiburtina*, as also of her House just by, which is now a Church dedicated to *S. George*. The antient Temple is suppos'd to have been once before ruined, and to have been restor'd by *L. Gellius*: And, tho' it has not been commonly observed, his Name is seen on the Architecture, L. GELLIO · L · F. The Pillars which support the Portico that goes round it are *Corinthian*, fluted, but the Capitals are different from what we usually meet with in that Order: Tho' the difference is not such as could well be express'd in so small a Draught as is here given; but the curious may see it in *Desgodetz*. Bulls-Heads with Festoons passing from one to another, and somewhat like a Rose over each Festoon, are the Ornaments of the Frieze. The Roof of the Portico which goes round is adorn'd with Roses in Compartments. *Palladio* and *Desgodetz* speak of this Structure under the Name of the Temple of *Vesta*. *Desgodetz* corrects many Mistakes of *Palladio*, and shews the Particularity of the Capitals; which *Palladio* mentions by way of Commendation, without taking the least notice of their being at all different from the common form.

In an open Piazza we saw two Granite *Ægyptian* Statues of *Isis*, standing now on Pedestals which certainly did not belong to them; for they have upon them Inscriptions which are antique, but have no relation to the Statues.

From an Eminence a little further we saw the Remains of the Villa of *Mecænas* above-mention'd, as likewise those of *Horace*, and of *Quintilius Varus*, which they now call *Quintiliano*. *Horace*, in an Ode inscrib'd to *Varus*, encourages him to plant Vines, before any other Tree, at this Villa.

*Nullam, Vare, sacrâ Vite prius severis arborem
Circa mite solum Tiburis, & Mœnia Catili.* L. 1. Od. 18.

Dear *Varus*, urge thy wise Design,
And chiefly plant the noble Vine
In *Tibur's* fertile Shade,
Or round *Catille's* Wall.

CREECH:

This was *Varus* the Poet, according to Monsieur *Dacier*, and not the General, who perish'd in *Germany*. *Horace* describes himself making Verses, at his own Villa here.

————— *Ego, Apis matinae
More modoque
Grata carpentis Thyma, per laborem
Plurimum, circa nemus, uvidique
Tiburis ripas, operosa parvus
Carmina fingo.*

L. 4. Od. 2.

I, like a Bee, with Toil and Pain,
Fly humbly o'er moist *Tibur's* Plain,
And with a busy Tongue
The little Sweets my Labours gain.
I work at last into a Song.

CREECH:

Between this Place and *Rome*, *Horace* seems, at one part of his Life, to have divided his time, being alternately fond of each.

Romæ Tibur amo ventosus, Tibure Romam.

At *Tibur* *Rome*, at *Rome* I *Tibur* love.

CREECH.

In our way to *Tivoli* we saw some considerable Remains of the *Villa Adriana*; where were Schools of Philosophy, and

a Temple dedicated to seven Deities; the Niches which held their Statues are still to be seen. There are several Vaults, *Rotonda's* and others, of the *Opus Reticulatum*. The Whole is Brick-work, laid in several manners. There are Ornaments of *Stucco* in some of the Roofs. This Villa was of a vast Extent, as is now seen by its Ruins. In the same way, just by the River *Anio*, we saw a large sepulchral Monument, which the Inscriptions that are on it shew to be of the *Plautii*. One of them I transcrib'd, which was for *Marcus Plautius*, and is as follows.

M . PLAVTIVS . M . F . A . N .
SILVANVS

COS . VII VIR . EPVLON .
HVIC . SENATVS . TRIVMPHALIA

ORNAMENTA DECREVIT

OB . RES . IN . ILLYRICO

BENE . GESTAS

LARTIA . CN . F . VXOR

A . PLAVTIVS . M . F .

VRGVLANIVS

VIXIT : ANN . IX :

Here seems some difficulty in the last Line of the Inscription, as to the Age of *Plautius*; which some explain thus, (but idly enough, I think) That of the Years of his Life, only the last nine are reckon'd, wherein he had signaliz'd himself in the Service of the Commonwealth. But possibly there may be another way of easing the Difficulty, if we suppose what now appears to be IX to have been once LX, and the Tail of the L worn out by time. In the little while I had to copy the Inscription, I confess I had not time to consider it, nor can I now take upon me to remember whether the Space between the present I and X be such, as to admit of a Supposition, that the former might once have been an L or no. If it be, that seems much the easiest way of clearing the Matter. The other Inscription was for *Titus Plautius*, Son of *Marcus*, *Legat. & Com. Claudii Caesaris in Britannia*, &c. The rest of the Inscription was very long; so I did not transcribe it.

ALBA

A L B A N O.

WE made an Excursion likewise from *Rome* to see *Albano*, [about fifteen Miles thence] and the Places about it. It is thought by the Inhabitants, and by some Writers not very modern, to have been the *Alba Longa* of the Antients; but that is doubted by others. We took in our way thither, *Marino*, (a Town already mention'd) where we saw, in the new Church, the finest Picture that *Guercin del Cento* is known ever to have painted. It is the *Flaying of S. Bartholomew*. The Design is bold, and the Colouring excellent. In another Church there, we saw a celebrated Picture of *Guido*, a dead *Christ*, and *Padre Eterno*.

From hence we went to take a view of the *Lacus Albanus* famous in the *Roman History*, now called *Lago di Castello Gondolpho*, from the *Pope's Country-Seat* of that Name, which is situated on a most pleasant Eminence on one side of it. On the other side is Mount *Algidus*, whither *Hannibal* came with his Army, and thence took a View of *Rome* when he was going to make his Encampment before it; which has been already spoken of. The Lake is about two miles round, lying as it were in a Bason of high Hills which surround it. We went down a difficult and unfrequented Descent on one side, to see the Outlet of it, made pursuant to the Answer of the Oracle at *Delphos*, and one of the most antient Works now to be seen. It is call'd by *Cicero* [*Divinationum L. 1.*] *Admirabilis Aquæ Albanae Deductio*. The Account of the whole Matter, as given by *Livy*, *L. 5.* is somewhat extraordinary. The Sum of it is this: While the *Romans* were at war with the *Veientes*, they were alarm'd by what they esteem'd an extraordinary Prodigy, That the *Alban Lake*, without Rain, or any other apparent Cause, was rais'd to an unusual Height. They sent to consult the Oracle upon it; before the Return of the Messengers, a Prisoner they had taken among the *Veientes* explain'd the Matter to them. He told them, *Sic Libris fatalibus, sic Disciplinâ Etruscâ traditum est, ut quando Aqua Albana abundasset, tum si eum Romanus ritè emisisset, Victoriâ de Veientibus dari; antequam id fiat, Deos Mœnia Veientium deserturos non esse.* “ It is so set down in “ the



The following is a list of the names of the persons who have been admitted to the office of the Secretary of the Board of Education since the last meeting of the Board.



G. Vander Gucht Fecit.

A the Current of Water, which at B is lost in Darkneſs, not diſtinguiſhable from the Vault it runs under and ſeeming (as it were) to meet it. C a Flood Gate D Reſervoirs of Water for Fiſh &c.

“ the Books of Fate, and so deliver’d by the *Thuscan* Discipline,
 “ that whenever the *Alban* Water should swell extraordina-
 “ rily, Then, if the *Romans* should in due manner let it out,
 “ they should vanquish the *Veientes*; ’till then, the Gods would
 “ never forsake the *Veientine* Walls.”

The Messengers return’d from *Delphos* with an Answer from the Oracle, conformable to what the *Veientine* Captive had declared; part of it in these Words: *Romane, Aquam Albanam cave Lacu contineri, cave in mare manare suo flumine sinas. Emissam per agros rigabis, dissipatamque Rivis extingues.*
 “ Roman, take care the *Alban* Water be not kept within the
 “ Lake. Take care thou suffer it not to run with a Stream into
 “ the Sea. Let it out into the Fields; divide and branch it into
 “ Trenches, and small Channels, so as that it may be dispersed and
 “ lost.” The Water was accordingly let out into the Fields, and the *Veientines* were made subject to the *Romans*. The Passage is cut thro’ a Rock; it is about a Yard wide, and four Yards high at the mouth of it; and extends to such a length, that, as you look into it, the arched Top and the Current at the bottom seem as it were to meet; or undistinguished, at last, become both lost in darkness. There is now a constant Current of clear Water, which they can make greater or less at pleasure, having Flood-Gates to keep the Lake up higher, or let it down lower, as there is occasion.

Further on, at the side of the same Lake, is the *Villa Barberini*, which was once the Villa of *Pompey*. Here were what they called *Horti Pensiles*, Gardens made upon Portico’s, which were brought down in several Descents one below another, to the Lake on that side the Hill. The like were on the other side, towards *Albano*, where the Portico’s do many of them now remain. There is one long and large Portico, which has some Remains of the old Painting now on its Vault, with Ornaments of Stucco, in Compartiments as the *Pantheon*.

Near *Albano*, by the side of the great Road there, which is the *Via Appia*, they shew an antique Monument, which they call the Sepulchre of the *Horatii* and *Curatii*; of whom somewhat has been already mention’d. These Brothers could not be buried together in this Monument, if we will believe *Livy*, L. I. “ *Sepulchra extant, quo quisque loco cecidit, duo.*
 “ *Romana,*

“ *Romana, uno loco propius Albam, tria Albana Romam versus ;*
 “ *sed distantia locis, ut & pugnatum est.*” “ The Sepulchres
 “ are now to be seen, in the Place where each of them fell :
 “ Those of the two *Romans* in one place nearer *Alba* ; those of
 “ the three *Albans*, towards *Rome*, but [these] in distant places,
 “ as they had likewise severally fought.” *Livy's* Words are so
 express, as tho' he had foreseen the Error they would be of
 use to rectify. However, some are of opinion, that this may
 have been an HONORARY MONUMENT in memory of them.
 The Remains of five Pyramids there are, [the Number of those
 that died,] on one large Base. They shew'd us the Vale, a little
 below, toward *Gensano*, where they say the Action was per-
 form'd; the Ceremonies preceding it, as well as the Action it-
 self, are finely describ'd by *Livy*.

AT *Gensano* we saw the *Nemus*, [Grove] and *Speculum*
Diane, [Looking-glass of *Diana*.] From the old *Nemus*, the
 Place now retains the Name of *Nemi*, and the Lake, that of
Lago di Nemi; and sometimes of *Specchio di Diana*, still.
 The Lake is almost square, about a Mile in compass : We saw
 it from a Convent of *Capuchins*, who have a fine Garden, the
 best of any belonging to that Order that I have seen.

At *Gensano*, we were brought to the Villa which was *Carlo*
Maratti's, where we saw several of his Pictures, which, as well
 as those I mention'd in the Capitol, remain'd undisposed of.
 The Wines of *Albano* and *Gensano* are very pleasant, and
 much esteem'd at *Rome*: They are white. *Horace* celebrates
 the former, *L. 4. Od. 11.*

Est mihi nonum superantis annum
Plenus Albani Cadus.—————

I have a Cask of *Alban Wine*
 Full nine Years old.—————

CREECH.

And *Pliny* gives it the next place after the *Setinum* and *Fa-*
lernum.

How

How good soever some of the *Italian* Wines are, That is no Temptation to the People for drinking: They are generally at this day extremely sober. It seems to have been otherwise with them formerly, by what we find in the antient Poets, and particularly *Martial*, of their drinking a Glass for every Letter in the Name of the Person they were toasting.

Naevia sex Cyathis, septem Justina bibatur.

Naevia six Glasses, sev'n *Justina* claims.

Another Instance we have upon the Occasion of a fine Silver Cup presented him by *Instantius Rufus*.

*Det numerum Cyathis Instantis Litera Rufi,
Auctor enim tanti Muneris ille mihi.* L. 8. Ep. 51.

For ev'ry Letter of his Name, fill up
A Bumper to the Donor of our Cup.

If his Mistress *Teletusa* comes to him according to appointment, to keep himself in plight for her, he will venture on no more than Four Glasses, the Number of Letters in *Rufe*, the Vocative of *Rufus*, the later Name only, and the third part of the Whole: If it be doubtful whether she comes or no, he takes Seven, which is the Number of Letters in *Instans*, the first Name: If she disappoints him, in not coming according to Assignment, to drown his Care, he resolves to drink a Glass to every Letter in *both the Names* of his Donor, *i. e.* twelve.

————— *Si fallit amantem
Ut jugulem curas, nomen utrumque bibam.*

To drown my Cares, if she neglect my Flames,
I'll *Instans Rufus* drink thro' both his Names.

Instead of that sort of Work, they now-a-days never drink between Meals, *fuora di pasto*, (to use their own Expression) and then very sparingly. ——— So that if any of them happen to

come in just after dinner, before the Wine is remov'd, 'tis not the Custom to ask them to drink.—If they are thirsty, whether you ask them or no, and whether it be there or no, they will desire a Glass of Wine and Water, for one Draught, and no more.

BOLSENA.

AT *Bolsena*, [about forty Miles from *Rome*] in a Church-yard, is an old *Sarcophagus* set on two pieces of Pillars, with some odd Sculptures in Basso-Relievo. At one end is a Woman naked, more than from the Waste upward, —*quæ nuditatem Satyri prehendit*: At the other end is *Silenus* drunk, supported by one behind him, who embraces him round the middle; and there are other Figures on each side of him: On one side of the *Sarcophagus* are two Lions Heads, larger, in proportion, than those of the other Figures: A Woman lying down, almost naked, with other naked Figures, Boys, &c. On the other side are two *Medusa's* Heads, large as Life: A Youth playing on the *Tibia Dextra & Sinistra*, [Pipes, one for the right hand, and the other for the left:] Another with an Instrument, crooked at one end, as the *Augur's* Staff is described; most likely to be here that sort of Trumpet which in shape resembled the *Augur's* Staff, and thence borrowed the Name of *Lituis*, or some other, not much differing from it, used in the *Bacchanalia*, [the Feasts held in honour of *Bacchus*:] A *Satyr*, with his Hands tied behind him, butting with his Head at a Goat: This last is an excessive comical Groupe. We may see by such a Set of fanciful Ornaments how merry the Antients made with Death. This *Sarcophagus*, as a notable *Memento Mori*, is placed hard by the Entrance into the Church. This Town stands at the corner of a fine Lake, which bears the same Name, *Lago di Bolsena*, which they told me is thirty Miles in compass.

About twenty Miles further, at *Ponte Centino*, we leave the *Pope's* Territories, and enter those of the *Great Duke*.

About eight Miles from thence is the Castle of *Radicoiani*, the first on the *Great Duke's* Frontiers that way: It stands on an high Eminence, which is rais'd considerably above the rest of the Mountain. Below the Castle, there is a large and well-built

built Inn, with a Chapel in one part of it, erected by the Great Duke, for the Convenience of Travellers; for, tho' there is a Town on the Mountain, below the Castle, the Ascent to it from the Road is difficult. Just before the Inn is a Fountain of very good Water. There are several high Mountains on each side of this, whose tops are generally cover'd with Clouds. The Country is rocky and barren hereabouts, but the Roads are well pav'd, as they are generally throughout the *Great Duke's* Dominions: much better than in those of his Holiness. In the Way further on, towards *Sienna*, we pass'd at some distance by *Mont Alcino*, and *Monte Pulciano*, famous for their Wines.

SIENNA.

THE Dome of *Sienna* is a fine Structure, the Materials are Sienna. rich, and the Workmanship most elaborate: It is all of Marble, inside and out: The Ornaments are exquisitely nice in the *Gothick* Way. The Great Pillars of the Church are black and white Marble, *Stratum super Stratum*, alternate; which looks tawdry; but the Floor has an Ornament truly fine, and uncommon: It is design'd, in Scripture-Stories, by *Domenico Beccafumi*, commonly called *Meccarino*; the Designs are not *Mosaic*, (as some have said,) but are engrav'd in white Marble, and the Gravings fill'd up with a black Mixture. The Style of these Designs is truly great, and in some parts well executed, particularly in that of *Abraham* offering *Isaac*: They keep them cover'd with Boards framed and joined together as so many Table-leaves, at all times, except when they shew them to Strangers. Signor *Spanochi*, a Nobleman of *Sienna*, has the Original Designs: I went to have begg'd a sight of them, but he happen'd to be out of town. The *Capella Chigi* in this Church made by Pope *Alexander VII.* is exceeding beautiful, and in a true Taste of Architecture. There are in it two fine Statues of *Bernini*; *S. Mary Magdalene*, and *S. Jerom*; and two fine Paintings of *Carlo Marat*, a *Holy Family*, and the *Visitation* of the *B. Virgin*. These they don't always shew, unless enquir'd after. A Place they call the Old Library, but which has now no Books in it, is painted in Compartiments on the Wall, the History of Pope *Pius II.* *Aeneas Sylvius*, design'd by *Raphael*, and executed, as most agree, by *Pinturiccio*, but as they say there,

by *Pietro Perugino*, who was *Raphael's* Master. The Faces are many of them Portraits: They are most of them exceeding fresh and beautiful, not the least damag'd by so long a time, not less now than two hundred Years: There are some real Embossments of Horse-trappings, Sword-Hilts, &c. which look a little tawdry. Under each History is an Inscription to declare the Subject. Mr. *Misson* has made a great Blunder about one of these, and in a succeeding Edition stands to it. He tells us, *Vol. II. p. 315.* of the *English* Edition, that "The Pope's Soul flying up under the Figure of a *Bird of Paradise*, and the honest Hermit gazing on it, is a much esteemed Piece." That is not the Subject of the Piece, nor is any such thing in it. The Design of the Piece is, A Representation of the Expedition of that *Pope* against the *Turks*; and he is represented in the Picture, living, and going out upon his Expedition. That he

* 'Tis the fur-
thest on your
left hand as
you come into
the Place, the
last part of
the Story.



died

died in that Expedition, and that his Soul was seen by a Hermit of *Camaldoli* carried up into Heaven, is *told* indeed in the *Latin* Lines written under the Piece, but is not *represented* in it: Nor is there any *Bird of Paradise* either seen in the Picture, or mention'd in the Inscription. What he might mistake for that, are two Birds flying (not upwards, but) downwards towards a Tree, one a little after the other, and their two Tails, diverging a little, make such a sort of appearance as the Tail of a *Bird of Paradise* is represented with, as in the Design here given. He tells us further, that since, passing thro' *Sienna*, he did not find this Picture there; and would make the World believe that the Picture was removed, in order to contradict his Relation. They would think that well worth their while, no doubt, supposing it could have been done; but this Piece, as it happens, is painted on a Wall, as the other parts of the Story are; and there it remains, and the very same Inscription, he cites, is still under it. In the middle of the same Room are the three *Graces*, antique, in Marble.

In the Chapel of *S. John Baptist* they have an Arm (as they tell you) of that Saint: It is kept under three Keys, in the possession of three different Persons: So we had the great Misfortune not to see it. But they shew an Inscription as long as the Arm, importing, That it was given by a King of *Peloponnesus* * to *Pius II.* and by him to this Church, 1464. *A* * *The Morea.*
Thoma Paleologo Peloponnesi Rege datum Pio secundo, & ab illo huic Ecclesiae, 1464.

The Streets of *Sienna* are several of them pav'd with Brick set edge-ways; and in many of the publick Places of the City, there are Figures of She-wolves set, single, upon Pillars, and other Eminencies, some in Marble, some in Copper; several of them have considerable Marks of Antiquity. The She-Wolf is (as I was told) the Arms of *Sienna*.

It is pretty generally known that here is a considerable University; and some say that *Italian* is spoken best here, if you take in both the Language and the Pronunciation together, which are considered separately in the Proverb, *Lingua Toscana in Bocca Romana.* "The *Tuscan* Language in a *Roman* Mouth." Tho' *Sienna* be so near *Florence*, and now under its Dominion, I did not observe any of that guttural Pronunciation which the
Floren-

L E G H O R N.

Florentines have. They do not like the *Florentine* Yoke so well, as to compliment them in their disagreeable manner of speaking.

L E G H O R N.

L E G H O R N, the *Liburnum* of the Antients, now *Livorno*, is too well known to the *English* Nation to need much to be said of it. There are so many *English* always residing there, and so many of our Merchant-Ships use that Port, that our Language is understood by many Natives of that Place; so that even in walking along the Streets, one should not speak that in *English*, which he would not care to have a *Livornine* hear. This is the only City in *Italy* where the *English* Nation is allowed to have the free Exercise of their Religion. Their Chapel is a handsome Apartment in the Consul's House, which is large and fine, and esteem'd the best in the City. From the Top of this House one may see eight or nine several independent Dominions, or such at least as have been lately so.

We saw at Mr. *Crow's*, who was then Chaplain of the Factory, a fine Collection of Drawings, antique *Intaglio's*, *Cameo's*, and other Curiosities. They were (I think) the Collection of a late Viceroy of *Naples*.

The Statue of the *Great Duke*, with four Slaves chained to the Pedestal, is a very noble Ornament; the Figures are about twice as big as the Life: They stand just without the City-Wall, by the side of the old Port. That of the *Great Duke* is of white Marble, the Work of *Felice Palma*; those of the Slaves are of Copper; the old Slave is by *Giovanni de Bologna*, the other three by *Pietro Tacca*; as I was told by a *Florentine* Sculptor, who has the original Clay-Models of them the same Size with the Statues: That of the old Slave is most excellent, and all the Slaves are (I think) better than the principal Figure. Some imagine the four Slaves to represent four several parts of the *Turkish* Dominions: One of the young ones is manifestly intended for a Negro.

The Galley-Slaves at *Leghorn* seem to fare better than those at *Marseilles*, *Genoa*, &c. They are not confin'd to sleep a-nights upon their Benches, but have Lodgings on shore, such as they are, in a Place they call the *Bagnio*: They are exceeding

ing close, and must certainly be noisome in the hot Weather : The Beds lie as on shelves, one over another (with only room enough left between the Shelves, for them to creep into the Beds) as the Bodies do in the *Catacombs*.

There are Hospitals for the Sick ; one for the *Christians*, another for the *Turks* ; the former has an Altar at the further end, where I saw the Priest officiating, and Beds rang'd all along on each side.

Not far off the New Port there stands out in the Sea an octangular Tower of Marble, made by the *Pisans* when *Leghorn* was theirs, much in the manner of that at *Athens*, as described by Monf. *Spon*, and others : the eight Faces answering to the eight Winds.

The *Jews* have a handsome Synagogue in this City. The King of *Denmark* being there in the Year 1709, would not go to any of the *Roman* Catholick Churches, but went to the Synagogue, as they say ; of which they keep a Memorial in an Inscription on the Stair-case which goes up to it.

Leghorn had a narrow Escape from the Plague that infected *Marseilles* : The Officers of the *Sanità* had once allow'd the Cargo of the Ship, which carried the Infection thither, to be brought on shore ; but upon some fresh Information, it was forbid by the *Great Duke* ; and the Deliverance is ascrib'd to an Image of the *B. Virgin*, a little way out of town, called The *Madonna di Monte Nero*.

About four Miles from *Leghorn* is a House which they call *Palazzo Inglese* ; it is a Place of Refreshment for the *English* that go out a shooting, and upon other Diversions.

There are in the Road from *Leghorn* to *Pisa*, and also on another side *Pisa*, great Woods of Cork-Trees, Ever-green Oaks, whose Leaf much resembles that of the Cork, *Licini* [*Ilex*] and our common Oak : Some of these Woods are about eight Miles long : At the end of one of them, about three or four Miles from *Pisa*, whither the Sea (they say) formerly came, is the Church of *S. Pietro in Grado*, built in memory of *S. Peter's* landing there, when he came from *Antioch* in his way to *Rome* ; and in it they shew the Altar, at which they pretend he said his first Mass. That the Reader may have the History the more authentick, the Inscription follows, which I took in the Church.

D · O · M · A *.
 ANNO A PARTV VIRGINIS XLIV. D. PETRVS APO-
 STOLORVM PRINCEPS, DVM ANTIOCHIA ROMAM
 PETERET, AD PISANVM LITVS APPVLSVS, † HOC
 IPSO LOCO, VBI MEDIO FERE TEMPLO SACELLVM
 VISITVR, ARA INSTRVCTA MARMOREA INCRVEN-
 TVM FECIT SACRIFICIVM.

“ In the forty fourth Year
 “ from the Birth of *Christ*, *S. Peter*, Prince of the Apostles,
 “ in his way from *Antioch* to *Rome*, arriving at the *Pisan*
 “ Shore, in † that very place, where, near the middle of this
 “ Church, the Shrine, so much resorted to, now stands, built a
 “ Marble Altar, and offer'd the unbloody Sacrifice.”

They shew likewise the Place where *S. Peter* tied his Boat,
 with a Grate before it. There are in this Church antique Pil-
 lars of several Orders, as in some of the Old *Basilica* about
Rome.

P I S A.

PISA is of very antient Origine, having been built by the
Alphean Pisceans, soon after the War of *Troy*, accord-
 ing to *Strabo* and others, and antiently call'd *Pisæ*, as the City
 in *Greece* was from whence its Founders came. *Virgil* gives it
 the same Original, but makes it antienter; intimating it to
 have been a City, before *Aeneas's* Arrival in *Italy*.

Hos parere jubent Alpheæ ab Origine Pisæ
Urbs Etrusca solo. ————— *Æn. x.*

Pisæ, a *Tuscan* Town, supplies these Bands,
Pisæ, first founded by *Alphean* Hands.

The City is large and fair, water'd by a fine River, the *Arno*,
 which runs through it; but it is thinly peopled. The principal
 things they take Travellers to see, are the Dome, the Baptistry,
 the *Campo Santo*, and the Leaning Tower, all built of white
 Marble, and standing near together under one view, in a large
 open pleasant place.

The

* I know not what this [A] should mean, unless it be an Initial for AETERNO.

† *Hoc* must be translated [*that*] not [*this*], for the Inscription is at one end of the
 Church, at a distance from the Chapel.

The Dome is built, according to Signor *Martini* (a Canon of that Church whom we saw there, and who has written a large Account of it) in the Place where were formerly *Adrian's* Baths, whereupon he makes the following Remark ; *Locum quem pro detergendis Corporum sordibus superstitiosa Gentilitas consecraverat, — pro abluendis animarum maculis Religiosa Civitas Pisana dedicavit.* “ The Place which the superstitious Heathens had consecrated to the cleansing away the Filth of the Body, the Religious City of *Pisa* has dedicated to the washing out the Spots of the Soul.” It is a fine Structure, and full of Paintings, some of which are very good : But what I thought the most remarkable Ornament, was, the three Brazen Gates at the West End, design'd (as they told us) principally by *John de Bologna*, assisted by *Francavilla* and others ; executed by Fa. *Domecino Portigiano*, a *Dominican*, and *Angelo Serrano*. This is the Account they give there ; but the Work seems to be much more antient than the time of those Masters here mention'd. On the middle Gate is represented the History of the *B. Virgin*, and on the other two, the History of our *Saviour*, in Basso-Relievo. The several Stories are separated by most curious Ornaments of Foliage, Fruit, Birds, Lizards, and other Animals, all exquisitely perform'd. Without the Church, towards the east end thereof, stands a Pillar, on the top of which is placed the famous Vase of white Marble, given (as they told us) by *Julius Caesar*, to the *Pisans* ; with this hard Condition, that they should fill it with Gold as an annual Tribute to him. Somewhat to this purpose is written upon the Plinth on which the Vase stands, but the Name of *Julius* is not express'd. — *Questo e il Talento che Cesare Imperadore diede a Pisa, co'l quale si misurava lo Censo che a lui era dato.* “ This is the Talent which *Cæsar* the Emperor gave to *Pisa*, wherewith they measured the Tribute that was paid to him.” The Vase needs not such a Story to make it taken notice of: It is a very fine one ; but later than the time of *Julius Caesar*. The Basso-Relievo's on the outside of it seem plainly to represent the *Trimalchio* of *Petronius*, with his usual Attendants, and are much in the manner with those already mention'd in *Rome*, which are constantly by the Antiquaries there so called. But Fa. *Montfaucon* supposes them to be rather Representations

tations of a Priest of *Bacchus*, returned from some Function of his Office, by reason of the *Bacchantes*, *Silenus*, *Faunus* and *Satyrs* attending.

The Baptistery is built somewhat in the form of a Bell, and has the Effect of one: It is a *Rotonda*, whose Sides and Cupola-Roof do so reverberate the Sound of a Voice or Instrument, that you have it extremely loud at first; and then it diminishes by slow degrees, till it goes off at last as at a great distance.

The *Campo Santo* is built of the same length and breadth, they say, as *Noah's Ark* was*: Its inner Area is encompass'd with a curious Cloyster of white Marble, and is filled with Earth which was brought from *Jerusalem*, as Ballast in the Gallies of the *Pisans*, when they returned from warring with the *Turks*, and from thence takes its Name; it was begun to be built in the Year 1200, and was finish'd in 1278. It is a most delightful Structure, tho' *Gothick*: The Pavement, which is all of Marble, with Divisions of several Colours, has under it the Sepulchres of the then noble Families of *Pisa*, &c. And if departed Souls have any pleasure in the Position of the Carcasses they have left behind them, sure those of this place have a large proportion of it. All along the Wall of the Cloysters, next the Area, under the Windows, are antique *Sarcophagi* of white Marble, with *Basso-Relievo's*. The other Walls are all painted in *Fresco*, quite round, and from top to bottom, by some of the first Restorers of Painting in *Italy*, after the terrible shock all Arts had undergone there, by the Incurison of the barbarous Nations. The principal Hands are, *Giotto*, *Mecharino*, *Buffalmachi*, *Benozzo*, *Sorio*, *Orgagna*, &c. The Subjects are chiefly Scriptural, with an Addition of some of their own Legends, and other Fancies, which have some Particulars whimsical and extravagant enough.

To begin with the Side we come in at, which is the South Side; The first Design at the East End of it, is what indeed more particularly suits a *Cæmeterium*; they call it the *Triumph of Death*. The three next are, *Judgment*, *Paradise*, and *Hell*. Then follow what they call *The Lives of the Hermits*. After that, the History of the great Saint and Patron of *Pisa*, *S. Rainerius*, in six Compartiments. Then, the Stories of some others of their Saints. Last of all, on this side is the Story of *Job*

* According to Canon Martini's Account, the breadth of this Fabrick is a hundred and sixty Palms; its length five hundred and fifty.

Job, in six large Compartiments, by the famous *Giotto*. All these are contain'd in the South Side. The West End is chiefly taken up with some Histories of the Old Testament, as Queen *Hesther* and *Abasuerus*, *Judith* and *Holofernes*. The Paintings on the North Side begin with a Representation of the GREAT CREATOR, of whom are seen only the Head and Hands; for, the whole Space between his extended Arms is fill'd with Hierarchies of Angels, the celestial Orbs, with the Elements, &c. as comprehending the whole Creation. Then immediately follows the Formation of the several Animals; of Man; of his Plantation in, and his Expulsion out of Paradise, with several other Histories as they follow in the Old Testament, which are continued the whole Length of this Cloyster without any Interruption quite to the end. At the East end is a Chapel; and on each side the Entrance into it are likewise Paintings. On that toward the North are continued some other Histories of the Old Testament. On that toward the South are the Crucifixion, Resurrection, and Ascension of our *Saviour*.

And now, having taken a general View of the Designs, and being come again to the Point where I began, I will mention a few Particulars in some of them. In the Piece first mention'd, *Death* is represented by an ugly old Woman with a Scythe, flying with black Wings: Heaps of Carcasses lie under; Emperors, Kings, Popes, Poor and Rich, all confused: Angels are taking the Souls of the Just out of their Mouths, in the shape of little naked Infants; Devils, those of the Reprobate; which are represented more gross. An Angel and a Devil have got that of a fat Friar between 'em, in the Air, tugging hard, one at each end, which shall have him: A Crowd of People below, old, poor, lame, and miserable, as wishing for Death, but she rather directs her Scythe to some gay young Persons of both Sexes, who are making merry in a pleasant Shade of Orange-Trees, &c. In a corner of this piece is represented what they say is the Property of *Jerusalem* Earth (alluding to that in the Area) to reduce a Body to a Skeleton in twenty four Hours: In the first eight Hours it swells; in the second, the Swelling is fallen flat, the Body corrupted, and Worms crawl out; in the third it is reduced to a Skeleton: But, till some good Proof be produced that this is really the Property of *Jerusalem* Earth, I

shall believe it only an Instance of the *Triumph of Death*, which it was the Painter's Intention to represent in the general Piece, in several Manners. However, in this Condition lie three Carcasses, in so many several *Sarcophagi*; and there is one who shews them to three great Persons who come towards them on horseback: One of them leans back, with much dislike, and holds his Nose; the Horse pokes out his Head, as frightened, and snorting. On this Piece is written,

*Schermo di sapere e di Ricchezza,
Di Nobiltate e di Prodezza,
Val niente al Colpo di costei **

* Sc. Morte.

Nor Wisdom's Guard, nor Riches, join'd,
Nor noble Birth, nor val'rous Mind
Avail against Her † Blow.——

† Sc. Death.

In the Piece of the *Last Judgment*, the Painter has put several particular Persons of his own Friends in Paradise, and among the rest, Pope *Innocent IV.* A Friar, who is got among the Blessed, is lugg'd out by an Angel to take his Station on the other side.

In the Representation of *Hell*, a great monstrous Devil sits in the middle, with Flames as it were shooting from him each way: His Underlings are variously employed in inflicting Torments, some with Scourges, which they call *Disciplines*, and several other ways: They are roasting one before the Fire, with a great Spit run up through him; a little Devil is turning the Spit at one end, the other end of it is in the Mouth of one of the tormented.—— The piece of Roast-meat, so spitted, they tell you, is a *Florentine*.——Very whimsical Fancies in so serious a Subject! King *Solomon* is plac'd in the middle between Paradise and Hell, the Painter not knowing where to put him, because (as they say there) it is a disputed Point among the Doctors whether he be saved or damned: They're well employ'd, sure, in such Disputes! In the Life of *S. Rainerius* is represented a Passage between that Saint and a Vintner, who brought him Water among his Wine. The Saint shews him the Consequence of such Practice, by pointing out to a Devil, who sits perch'd upon

a Hog'shead in the form of a flying Cat. The Saint miraculously separates the Water from the Wine, and pours it distinct upon the Ground.

In another Piece, which represents the Story of *Noah* and *Cham*, &c. *Noah* lies naked, and a young Woman going off, turns back her Head, covers her Face with her Hand, but with the Fingers spread, so as to see between them: This Figure is what they call the *Vergogna*, [Shame or Bashfulness.] Several other ludicrous Fancies there are, which I forbear repeating: These are perhaps more than sufficient for a Specimen of the Manner of Thinking of those old Masters. *Mich. Angelo*, in his famous Piece of the Last Judgment, and *Zuccaro* in his Cupola of the Dome at *Florence*, seem to have retain'd a good deal of the same ludicrous and capricious way of Thinking in such Subjects.

The Painting in this fine Cloyster is most of it hard, according to the Manner then in use; nor is there any great Observance of the *Chiario Oscuro*, [*Raphael* himself, a good while after, was scarce come into it;] but many of the Countenances are very expressive and good, particularly in those of *Giotto* and *Benozzo*. In such Pieces where there is Architecture represented, [as particularly in the Story of *Job* by *Giotto*,] it is very accurately perform'd, according to the Taste of those Times. There are several fine Marble Monuments of a later Date, with good Sculpture; one of them is of *Philippus Decius Mediolanensis*, who (according to the Inscription) not willing to trust those who were to come after him, took care himself to have a Sepulchre made for him.—*Hoc Sepulchrum sibi fabricari curavit, ne posteris suis crederet.*

But the most curious things for an Antiquary's Observation are two Inscriptions on Marble, set up in the South Wall of this fine Cloyster: They contain the Particulars of the Honours decreed by the *Pisan* Colony to the Memory of *Lucius*, and of *Caius Caesar*, Sons of *Augustus**; one of them, Those decreed to *Lucius*, the other Those to *Caius*. In these we see authentick Instances of some of the Funeral Rites observ'd by the *Romans*, with the Manner of their publick Mourning, &c.

In that of *Lucius*, among other things, it is ordered, "That a black Ox and a black Sheep, adorn'd with blue Fillets, should
" be

* That is, by Adoption.

“ be sacrificed to his *Manes*; and that the Sacrifices should be
 “ burned, and that Urns of Milk, of Honey, and of Oil, should
 “ severally be poured upon them, whilst those that officiated,
 “ having their Garments tuck'd up according to the *Gabi-*
 “ *nian* Rite, should set fire to the Pile of Wood, ——— &c.

BOS . ET . OVIS . ATRI . INFVLIS . CAERVLEIS . INFV-
 LATI . DIIS . MANIBVS . EIVS . MACTENTVR . EAEQVE .
 HOSTIAE ADOLEANTVR . SVPERQVE . EAS . SIN-
 GVLAE . VRNAE . LACTIS . MELLIS . OLEI . FVNDAN-
 TVR DVM . II . QVI . IMMOLAVERINT . CINCTI .

* With a C.

* CABINO . RITV . STRVEM . LIGNORVN . SVCCEN-
 DANT . &c.

In that of *Caius* is set forth the general Grief at the News
 of a Prince's Death, who died of Wounds received for the Com-
 monwealth; VOLNERIBVS . PRO . REPUBLICA . EX-

CEPTIS, &c. and at a time while their Sorrow was yet fresh
 for the Decease of *Lucius* his Brother, who died but the Year be-
 fore. Among other things, “ It is declared to be agreed by ge-

“ neral Consent,” (for the Magistrates were absent, to whom it
 “ belong'd to command it) “ that from the Day that his Death was

“ notified there, till the Day that his Bones should be brought
 “ back and buried, and the Funeral Rites to him compleated,

“ all ought to go into Mourning, the Temples of the immortal
 “ Gods, and the publick Baths, and all the Shops be shut up, and

“ Assemblies and Entertainments be forborn. ——— That the Ma-
 “ trons should mourn silently. ——— That the Day on which C.

“ *Cæsar* died, which Day was the 21st of *February*, should be
 “ noted down to Posterity, and remembered as an unhappy Day.

“ That care should be taken that from that time forward no
 “ Sacrifices should be performed, no Supplications made, no

“ Espousals enter'd into, nor publick Feasts appointed on the
 “ 21st of *February*, and that no Stage-plays, or Games of

“ the *Circus*, should be performed or seen on that day; in as
 “ much as on that day annually, Funeral Rites should be per-

“ formed to the *Manes* of *C. Cæsar* by the Magistrates of *Pisa*.”

OPORTERE . EX . EA . DIE . QVA . EIVS . DECESSVS .
 NVNCIATVS . ESSET . VSQVI* . AD . EAM . DIEM . QVA

OSSA . RELATA . ATQVE . CONDITA . IVSTAQVE .
 EIVS . MANIBVS . PERFECTA . ESSENT . CVNCTOS .
 VESTE .

* It is with
 an I.

VESTE. MVTATA. TEMPLISQVE. DEORVM. IMMORTALIVM. BALNEISQVE. PVBLICIS. ET. TABERNIS OMNIBVS. CLAVSIS. CONVICTIBVS. SESE. APSTINERE. MATRONAS..... SVBLVGERE. DIEMQVE. EVM. QVO DIE. C. CAESAR. OBIT. QUI. DIES. EST. A. D. VIII K. MARTIAS..... PRO. ALLIENSI. LVGVNBREM. MEMORIAE. PRODI. NOTARIQVE..... CAVERIQVE. NE. QVOD. SACRIFICIVM. PVBLICVM. NEVE QVAE. SVPPPLICATIONES. NIVE. SPONSALIA. NIVE CONVIVIA. PVBLICA. POSTEA. IN. EVM. DIEM..... FIAN. CONCIPIANTVR. INDICANTVRVE. NIVE QVI. LVDI. SCAENICI. CIRCIENSESVE. EO. DIE. FIAN. SPECTENTVRVE. VTQVE. EO. DIE. QVOD ANNIS. PVBLICE. MANIBVS. EIVS. PER. MAGISTRATVS. EOSVE. QVI. PISIS. IVRE. DICVND. PRAEERVNT. EODEM. LOCO. EODEMQVE. MODO. QVO L. CAESARI. PARENTARI. INSTITVTVM. EST. PARENTENTVR. And all this is set forth to be PRO MAGNITUDE TANTÆ AC TAM IMPROVISÆ CALAMITATIS.

“ Upon account of the Greatness of a Calamity so heavy and “ so unforeseen.” It is likewise agreed, that a Triumphal Arch should be erected, and adorn’d with the Spoils of the Nations *Caius* had conquered, &c. and with a Statue of *Caius* in a Triumphal Habit, and with Equestal Statues gilt of *Caius* and *Lucius* both. I made Enquiry concerning the Arch, but could not hear of any Remains of it, or of the Statues.

Thus much of the Substance of the Inscriptions may suffice here: They are publish’d at large in Canon *Martini*’s Book above mention’d *, which we compar’d carefully with the Originals, and mark’d some little Differences; as in that to *Caius*, he has CLAVIS, after TABERNIS OMNIBVS, instead of CLAVSIS; with some other literal Mistakes. I have inserted nothing but what I transcrib’d from the Inscriptions themselves, and what agrees exactly with them. While we were comparing the Copies given in *Martini*, and a Transcript which I had made of the most material parts, with the original Inscriptions, and were reading concerning Tapers and Torches, [of which mention is made in another part not here inserted,] in came:

* See also
Cardinal No-
ris upon them.

came a parcel of Friars, all with Tapers in their Hands, to sing a *Requiem* to some body that had been buried hard by.— I almost thought they were come to do the Honours of the Decree we were reading.

Between these Inscriptions is a *Columna Milliaria*, on which is inscribed as follows.

Cæsar Impe-
rator Ælius.

CAES . I . AEL :
ADRIANVS . ANTONVS :
AVG . PIVS . P . M . TR . P . VI . COS . III .
IMP . II . P . P . VIAM . AEMILIAM .
VETVSTATE . DILAPSAM . OPERIB :
AMPLIATIS . RESTITVENDAM . CVR :
A ROMA . M . P . CLXXXVIII .

There are Marks of the Remains of some Letters in this Interval, but not legible.

AD PISAM TRANSLATA MDCCIV.

The famous Leaning Tower (of which we have many Prints in *England*) is a Piece of fine Architecture, tho' its not standing upright has a very disagreeable Effect : The People of the Place say that its leaning on one side was contrived on purpose by the Architect : If that be true, he seems to have excell'd in an Error, and shewn rather what might, than what ought to be done. But Signor *Galilei*, the *Great Duke's* Architect, is firmly of opinion, that it was by accident, by the Ground's giving way on one side after it was built ; for that the Pedestals of the Pillars, which are under ground, are in the same inclin'd Position with those above ; and (what is more) that the Scaffold-Holes, which remain unfill'd, are all sloping. The Stairs within, by which we went up to the Top, are all inclining too. Tho' it appear so tottering, it stands very firm, the whole being of Marble, and the parts very well cramp'd and cemented together, so that it may be consider'd only as one Stone, and the Center of Gravity falling considerably within the Base.

I forbear saying any thing of the Garden of Simples, and some other things of less Note, which they shew'd us, to avoid Prolixity.

From *Pisa* towards *Lucca* the Country is plain, and well planted, for three or four Miles, to the Mountain of *S. Julian*; which we mounted by several Indentures; the Ascent and Descent is called three Miles.— From thence, the Way, for four Miles more, lies over a fine, fertile, and well-cultivated Plain, to *Lucca*.

L U C C A.

THE *Lucchese* are so scrupulous and nice, in their Care to prevent Infection, that we were forced to have not only ourselves and Servants, but our Horses and our Dog specified in our *Fede*. At the Gate the Officers took all the Fire-Arms we had into their Custody, and gave us a Tally for restoring them at our going away: They likewise gave us a Billet to be delivered to the Landlord at the Inn, without which he could not receive us. So careful is that little Republick against any Surprise too! The Town is well fortified, and the Walk on the Ramparts is very pleasant, and shews a fine Country below it. The better sort of Houses are handsomly adorn'd with Architecture at the Entrance.

In the Church of *S. Fredian* is the Tomb of *S. Richard*, a King of *England*, unknown to our Chronicles: He was Father to *S. Valburga*, to *S. Villebald*, and *S. Vinebald*, as some Monkish Verses there set forth, which I forbear troubling the Reader with.

In the Church of *S. Michael* is a Monument erected to a Bishop of *Worcester*, *Silvestro Gilio*, *Episcopo Wigornien. Britanniae Regum Henrici VII. & VIII. apud Pont. Max. Legato*.

The Chapel of the *Volto Santo*, in the Great Church or Dome, stands *Isolata*, and has on its Outside the four *Evangelists*, and *S. Sebastian* in white Marble. The *Volto Santo* is an Image of *Nicodemus*, to which the *Lucchese* pay very great Veneration, and their Coin is stamped with a Copy of it. One of their Stories concerning it, is, that a poor Man praying be-

fore that Image, for Relief in his extreme Poverty, the Image having a pair of Silver Slippers on at that time, threw one of them to him: The Slipper was missed, and the poor Man seized: He confessed he had it, but declared how he came by it: The Slipper (however) was taken away from him, and put again upon the Foot of the Image; but the Image again tossed it to the poor Man; and the Foot, that had kick'd away the Slipper, remaining held up after, they thought fit to put a Chalice under it, to support it, which we see continuing under it still.

In the Church of S. *Augustine*, in one of the Side-Chapels, is what they call the *Imaginè Miraculosa*, the Miraculous Image, or Picture: It is a Picture of a *Madonna*, with a *Christ* upon her left Arm; they say that originally she held him in her right Arm; but that an unfortunate Gamester, being enraged, and desperate at the Loss of his Money, and imputing to the *Virgin* his ill Fortune, and blaspheming, threw a Stone at her, which coming directly at the Head of the *Christ*, she dexterously shifted him to her left Arm, and received the Blow upon her own Shoulder; from whence the Blood immediately issued. *Howel*, in his Letters, mentions a Picture in *France* of which they tell a like Story: But they further add here, that the Gamester immediately sunk into the Ground up to his middle, and stuck so for about two Hours, to give him time to repent, and ask the *Blessed Virgin's* Pardon; but he continuing still to blaspheme, at last sunk downright; and the Hole which is still open, thro' which he fell, they tell you is not to be fathomed. They uncover it for the Curious and the Devout to look into, but at the depth of a few Feet, you see an Iron Grate cross it, which breaks any further view into the pretended great Abyss. On the Wall, over the Hole, are these two Verses cut in Marble:

*Proluat ut culpam dat Virgo sanguinis undam,
At cadit ignorans impius esse piam.*

To cleanse his Fault, her Blood the Virgin gives;
But the Wretch sinks, nor yet the grace perceives.

And over that is painted in Fresco the Fellow naked, (for he had lost Shirt and all) stuck to the Waste in the Ground, with
1 Flames

Flames all about him. Some Drops of the Blood, which they pretend came out of the Shoulder of the Picture, are preserved within a Crystal, and shewn with great Ceremony, Tapers being lighted up, and the Priest that shews it being solemnly clothed in his Vestments, with other Assistants attending. We were unawares led to this extraordinary Sight by a *Genoese Abbé* we met with in the Church, but were not appriz'd of the pompous *Apparatus* and Solemnity which was to attend it. The Company was all to kneel, and kiss the sacred Relique as the Priest handed it about: One of the Company, whom the Priest observed to kiss it but slightly, and not to touch the Crystal with his Lips, but some gilt Pillars only with which it was arm'd, gave it a further Thrust forwards, to the hazard of the Gentleman's Teeth. The *Genoese Abbé* was got in the Rear of a numerous Company, that had got together, upon hearing the sacred Relique was to be expos'd, and the Priest had like to have miss'd him; upon which he call'd out, *Io non ho baciato* [I have not kiss'd it] and had it then handed to him. It was hoped, his Zeal would atone for the other's Lukewarmness.

A fine Golden Cross which they keep at the *Dome* was pawn'd to them by the *Pisans*, while they were a Republick, on condition the Money should be repaid on a certain Day, or the Cross be forfeited; as I was inform'd by the *Genoese Abbé*; who told me further, (what I should hardly have heard from a *Lucchese*) that the Day the *Pisans* were to come with their Money, the *Lucchese* form'd a sham Tumult in their City, and under that Pretence shut their Gates; so that when the *Pisans* came, they could not get admittance, and thus incurr'd an involuntary Forfeiture, thro' the Artifice of the others.

P I S T O I A.

PISTOIA, about twenty Miles from *Lucca*, and the same from *Florence*, is subject to the *Great Duke*: It is a good Town, with fair open Streets.

The Church of the *Madonna dell' Humiltà* is the best Architecture of any I observ'd there: It is an Octagon: The general Look of it within puts one in mind of the *Pantheon* at *Rome*.

In an oblong Portico at the Entrance, are Paintings in Fresco, which represent several Feasts of a miraculous *Madonna*, which is kept in the Church.

The Dome or great Church is nothing extraordinary. The Baptistery, opposite to it, is a handsome plain Building; a *Rotonda*.

There is another Church [I think it is the *Annunciata*] incrusted all with Marble on the outside, but nothing extraordinary within.

It was Market-day when we were there; I observ'd a Banner hanging out in the Market-place; which they told me was a Restraint from selling so long as that hung out, to prevent fore-stalling, and to allow time for more Sellers and Buyers to come in.

In the Mid-way between *Pistoia* and *Florence* is *Poggio à Caiano*, one of the Great Duke's Country-Seats. There is a Hall, which was begun to be adorn'd by Pope *Leo X.* finished by *Francesco de' Medici*, the second Grand Duke. Here are Fresco-Paintings by *Andrea del Sarto* in 1521, and by *Alexander Allorini* in 1582.

On the Cieling of the next Room is the *Apotheosis* of *Cosmo* the First, by *Gabbiani*, a Painter living at *Florence*, when we were there; — the youngest Man of seventy Years that I have seen; and a good Master. — I hear since that he died unfortunately; painting, after that Age, in a high part of some Church, and unwarily stepping back to view his Work, he fell off the Scaffold to the Ground.

There is another Room furnish'd with small Pictures of several eminent Masters, *Leonardo da Vinci*, *Caracci*, *Barocci*, &c. A Holy Family, by *Han. Caracci*: The Countenance of the *Christ* excellent. We saw a fine Copy of this afterwards, done by *Fratolina*, a Female Artist of *Florence*, who comes nearest to *Rosa Alba* of *Venice* for Miniature, and I think does at least equal her for Crayons in large.

Another *Holy Family* by *Lucio Massari*, well perform'd, but of a low Thought: — the *B. Virgin* is washing Linen; *Christ* is wringing them; and *Joseph* is hanging them on the Hedge to dry. Abundance of excellent Pieces there are in this Room, too many to enumerate.

THEORY OF THE

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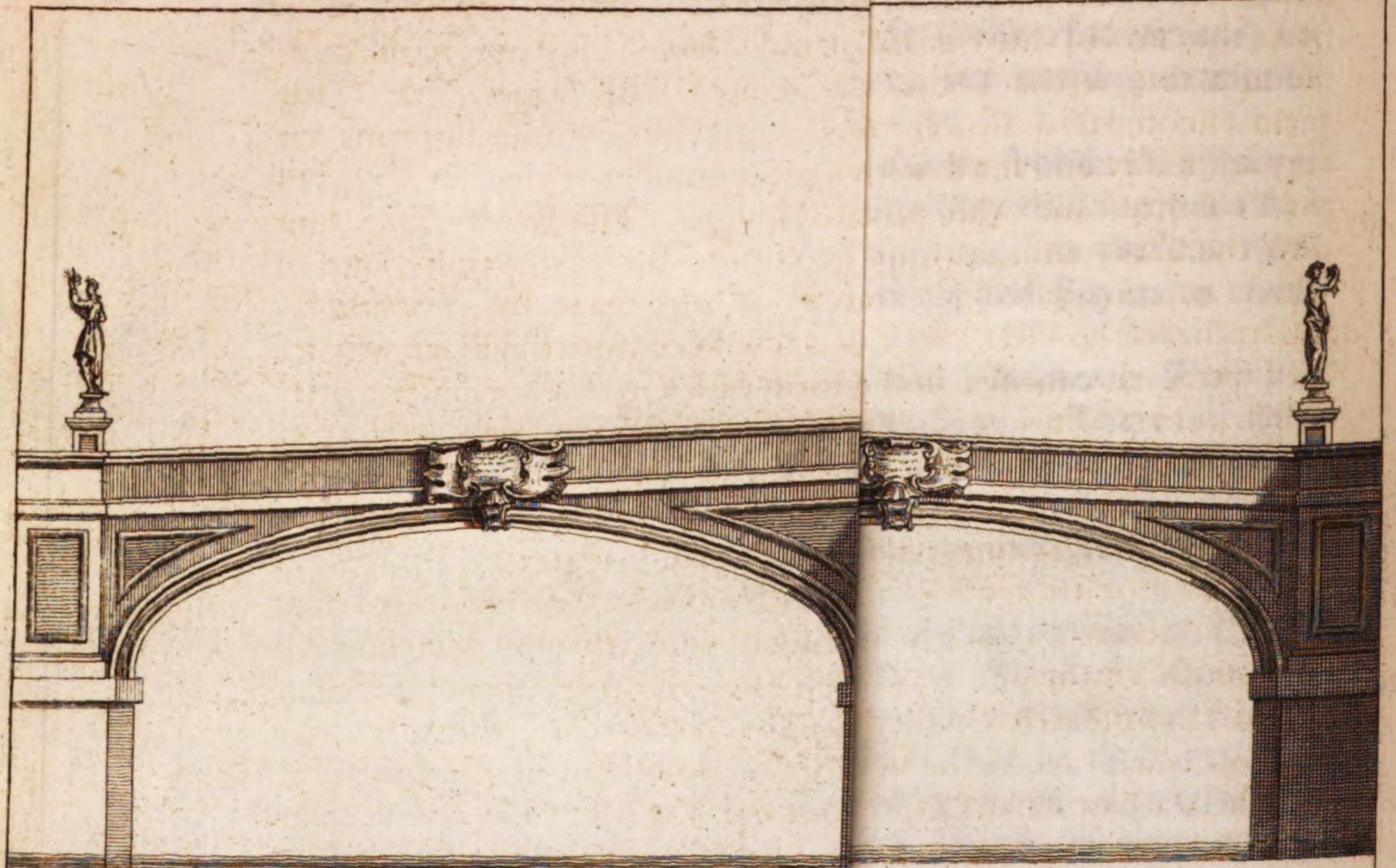
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FLORENCE.

IT is not undeservedly that this Place has obtain'd the Name of *Florence* the *Fair*. Nothing can be more pleasant than its Situation, as we saw it, and the Country on all sides of it, from the Top of the *Cupola* of the *Dome*. It stands in the middle of a fine fertile Plain, all planted with Vines, &c. That again encompass'd almost round with Hills, whose Bottoms are very agreeably enliven'd with a great number of pleasant Villa's of the Nobility, and other private Houses. The River *Arno* runs thro' the City, and has four handsome Bridges over it: one of which is particularly celebrated; it was made by *Ammanati*; the Arches of it, after a Rise of a few Feet from the Place whence they spring, are turned in the form of a *Cycloid*; a Particularity which they say no other Bridge in the World has. It is all of fine white Marble; and there are four Statues of the same, representing the four Seasons, two placed at each end of the Bridge: The whole is very fine, and I have therefore given a Draught of it, as taken with great Exactness by Signor *Galilei*, the *Great Duke's* Architect above mentioned, who is a most excellent Artist, and a Person the most obliging, the most communicative, and of the greatest Civility in all respects that I think we met with in our Travels; he was some time here in *England*, and expresses a particular Respect for the *English*. He was very serviceable to us upon many accounts, both while we were at *Florence*, and after we left it.

The Streets are pav'd with broad flat Stones, after the Manner of the old *Roman* Ways. Abundance of very good Statues are interspers'd in the publick parts of the City; some antique; others by *Michael Angelo*, *Baccio Bandinelli*, *John de Bologna*, *Donatelli*, and other eminent Sculptors.

The Palaces are some of them very noble: All of them, almost, adorn'd after the true *Tuscan* Manner, with the heavy rustick Charges: This, in the largest Buildings, has a very good Effect; but, not so good in the small ones. In all, it seems to me to agree much better with the flat parts than with the Pillars.

The more modern Churches are built in a good Taste; the rest *Gothick*, but fine in their way. It has so happen'd to many of the

the Churches in *Italy*, (but more, I think, in this City than others) that the Front, which has been reserv'd to a more than ordinary degree of Ornament, has often fail'd of having any at all : So that many of them we see wholly in the rough, expecting such Finery as never yet has happen'd to be bestow'd upon them. That of the Dome continued for a long time so, till at last at the Marriage of the late Prince *Ferdinand*, it came off with Painting instead of Porphyry. All the rest of the Church (and 'tis very large) is overlaid quite round with Marble, the Panels white, with Borders of a darker Colour; and the rest of the Ornaments disposed with a very agreeable Fancy. Its first Architect was *Arnolfo di Cambio*, Disciple of *Cimabue*, who was the first Restorer of Painting in *Italy*.

Tho' the fine Taste of Architecture as well as Painting was then in its Infancy, that Church may truly be called a beautiful Structure. The Cupola was made some time after, in a better Taste of Architecture, by *Brunellescho*, the greatest Man of his Time, and now highly celebrated in *Florence*. This Cupola was the first in *Italy*, rais'd upon another Building, as Signor *Galilei* told us, and when the Architect made his Proposal for doing it, it was receiv'd with Surprise, and look'd upon as a thing not to be done by any other Art than that of Magick. However, he compleated it according to his Scheme; and it has been as it were the Parent of the great Numbers that have been made since. It was particularly studied by *Mich. Angelo*, when he set about that of *S. Peter's* at *Rome*, and while he was considering it, he declar'd, that just such a one as That he would not make, and a better he could not : — *come te non voglio, meglio di te non posso*. It is finely painted on the inside by *Federico Zuccaro* : The Subject of the upper part is the Resurrection. A Representation of *Hell* goes round the lower part, with a world of capricious Fancies, in the same way of Thinking with those of *Pisa* above mentioned.

There are some good Statues in the Church; and the Floor is finely pav'd with Marble, but its other Ornaments within are not extraordinary for that Country, nor equal in proportion to the finish'd Beauty of the outside : We observ'd within, a Picture of an *English* Knight, Sir *John Hawkwood*, mounted on a Pacer, *Joannes Acutus Eques Britannicus, Dux etatis sue cautissimus,*

mus, & Rei Militaris peritissimus habitus est. Under it is written, *Pauli Uccelli Opus.* This Character of *Acutus* is taken from that of *Fabius Maximus*, in an antique Inscription in the Gallery of the *Great Duke*, which will follow by and by.

There is likewise *Dante's* Picture by *Andrea Orgagna*, walking in the Fields, and reading: with this Epigraph, in Lines far unequal to those of him they speak of.

*Qui Cælum cecinit, mediumque, imumque Tribunal,
Lustravitque animo cuncta Poeta suo;
Doctus adest Dantes, sua quem Florentia sepe
Sensit consiliis ac pietate Patrem:
Nil potuit tanto Mors sæva nocere Poetæ,
Quem vivum Virtus, Carmen, Imago facit.*

Behold the Poet, who in lofty Verse
Heav'n, Hell, and Purgatory did rehearse;
The learned *Dante*! whose capacious Soul
Survey'd the Universe, and knew the whole.
To his own *Florence* he a Father prov'd,
Honour'd for Counsel, for Religion lov'd.
Death could not hurt so great a Bard as he,
Who lives in Virtue, Verse, and Effigy.

This great Man, we were told there, had a most unhappy Itch of Pilfering; not for Lucre, (for it was generally of mere Trifles) but it was what he could not help; so that the Friends whose Houses he frequented, would put in his way Rags of Cloth, Bits of Glass, and the like, to save things of more Value (for he could not go away without something) and of such as these, at his Death, a whole Room was found filled.

Just by this Church stands the famous Tower of *Giotto*, built all of Marble, chiefly white; tho' the Taste be somewhat *Gothick*, according to the Time of the Architect, before they had enter'd so much into the Study of the Antique, the Ornaments are so well imagined, the Parts so well dispos'd, and the whole so lofty, that it is by much the finest Tower I ever saw. It has stood three hundred Years, and seems as fresh as if it were not ten Years old.

Just

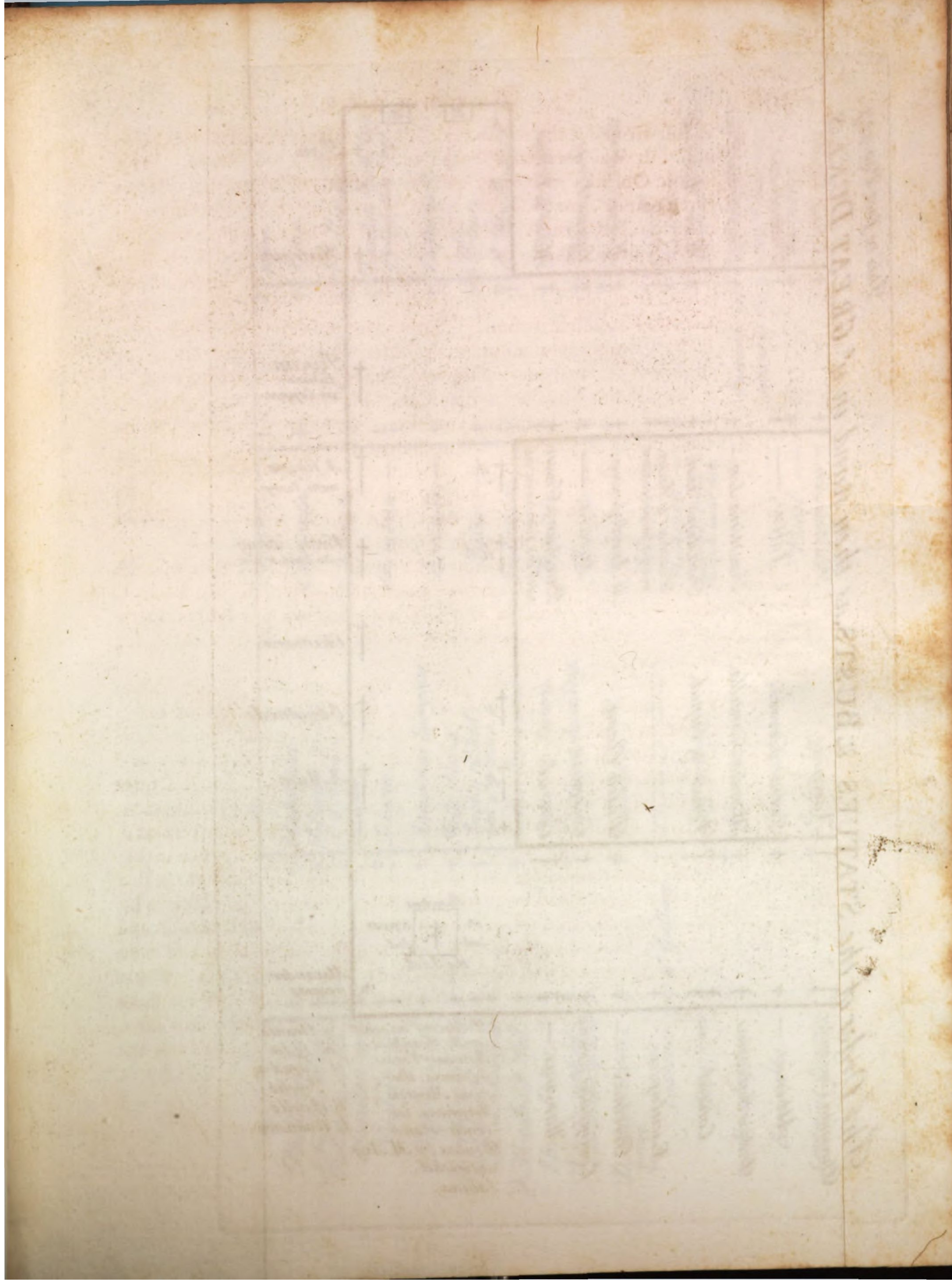
Just fronting the Church stands the Baptistery, built octagonal. It was formerly, they say, a Temple of *Mars*. The whole Outside, Covering and all, is cas'd with Marble. It has three pair of Brazen Gates; that Pair facing the Dome is particularly celebrated, and with the highest Justice: They are adorn'd with Histories of the New Testament in the Pannels, with Borders of Foliage, &c. going between them. The Figures are of a much higher Relievo than those of *Pisa*, and are indeed most of them excellently fine. They never fail of telling *Mich. Angelo's* Compliment upon them, That they were fit only to be the Gates of Heaven. They were made by *Lorenzo Ghiberti*.

Gallery.

The famous Gallery [that of the old Palace] is such a Repository of Rarities lying all together, as is not (I believe) to be match'd in all *Europe*. The Figure of the Gallery is this. The usual Entrance is thro' the Lobby on one side, mark'd with the Letter [*a*]; the Walls of it are all set round, from bottom to top, with Statues, Busts, Basso-Relievo's, and antique Inscriptions. The Length of each Wing of the Gallery is two hundred and ten of my Paces*, the Whole set round on all sides with Statues and Busts; many of them admirably good, and others having their Value for their Rarity.

* The Paces with which I measur'd, I found by several Trials to be about three Foot.

There is a Series of the *Roman* Emperors from *Julius*, down to *Gallienus*, all except about six; and the Empreſſes of many of them fronting them: Where these are wanting, the Place is supplied with other Figures. Among the Emperors, are plac'd *Marcus Agrippa*, Son-in-Law to *Augustus*; and, *Antinous*, the Favourite of *Hadrian*. Besides these, there are Philosophers, Heroes, Consuls, Muses, Deities, and other Figures interspers'd, as *Leda* with the Swan, *Cupid* and *Psyche*, very beautiful; There are Statues of *Paris* and of the three Goddesses, which tho' done by different Hands, and at different times, [the *Juno* is by *Mich. Angelo*, unfinish'd, the rest antique,] are so well chosen and dispos'd, that they answer to one another as tho' they had been originally intended to accompany each other as they do. *Paris* regards not *Juno* nor *Pallas*, one standing towards his right hand, and the other just before him; but turns directly to *Venus*, who is at a further distance towards his left; he reaches out the Apple



The Order of the STATUES & BUSTS, as they stand in y^e GREAT DUKE'S Gallery, at Florence: those having this Mark {†} are whole Figures; y^e others are Busts.

Hunter:—	†		†	Boar.	Agrippina sitting.	†	†	Another figure. in like Drapery.
Unknown.	†	†††	†	Unknown.	Cicero.—	†	†	Julius Cas.
Unknown.	†	Lacoon.	†	Unknown.	Sappho.—	†	†	Augustus Cas.
Group by M. Ang. imperfect.	†		†	Bacchus & Faunus.	Nestor.—	†	†	Aug. as Consul.
Constantine.	†		†	Unknown.	Sophocles.—	†	†	M. Agrippina.
Gallienus.	†		†	Gallienus.	Aristippus.	†	†	Tiberius.
Pallas. —	†		†	Paris with y ^e Apple.	M. Aurel, young.	†	†	Leda.
Volusianus.	†		†	Unknown.	Agrippina Ma.	†	†	Caligula.
L. Herennius.	†		†	Unknown.	Antonia.—	†	†	Claudius.
Venus. —	†		†	Unknown.	A Huntress.—	†	†	Naked figure. with a base.
Trig. Decius.	†		†	Bacchus sitting.	Poppaea.—	†	†	Nero.
	†		†	Cicero.	Seneca.—	†	†	Galba.
					Unknown.	†	†	Natal. w th Patera.



*Adstupet ipse sibi: vultuque immotus eodem
Hæret, ut e Pario formatum Marmore Signum
Spectat humi positus geminum sua lumina Sidus.*

*----- paulumque levatus
Ad circumstantes tendens sua brachia Silvas
Ecquis, iò Silvæ crudelius, inquit, amavit?*

Met. L. 3.



Ad circumstantes tendens non parva Silius
Spectans in Silius ardentibus cupit amoris
Spectans in Silius ardentibus cupit amoris
Spectans in Silius ardentibus cupit amoris







30 Phrygian Commander in Great Duke's Gallery at Florence. J. Vander Gucht Fecit.



George Washington in the habit of the Continental Congress



*Basco rilievo at Florence, representing
three of the Elements.*

G. Vander Gucht Scult.

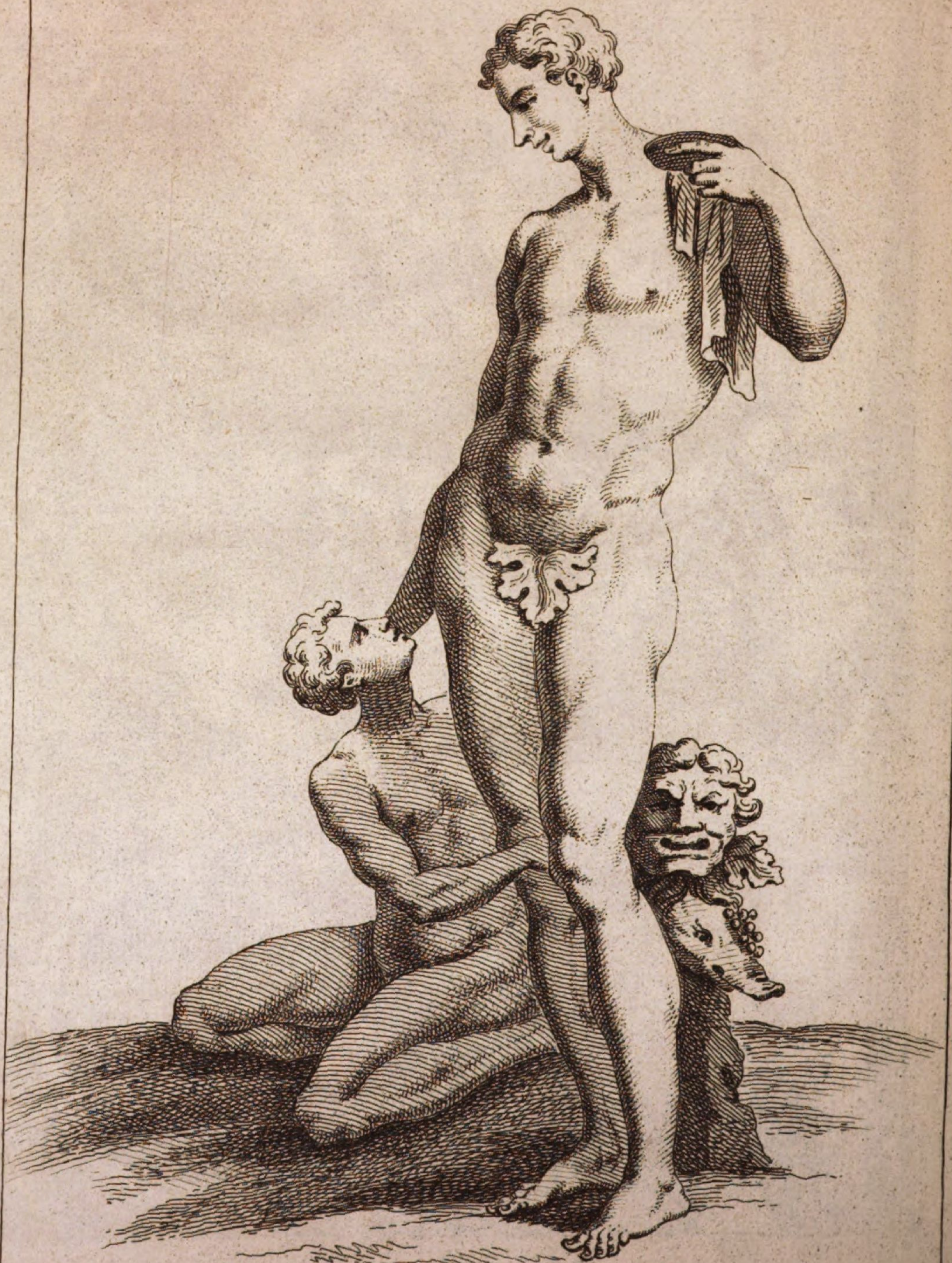
102. 109



And she went and told

the women in the city
that she had seen the angels

10



Ger. Vander Gucht Fecit.

Bacchus & Faunus Antiqu. in Great Duke's
Gallery at Florence.





Apple towards her, and she with a pleasing Air inclines, as ready to receive it.——I shall not speak particularly of the several Statues and Busts; it were endless: Besides that the principal ones have been taken notice of and describ'd by others: I shall however, by way of Catalogue, annex a Scheme of the Whole, to shew in what Order they stand in the Gallery.

I took the Opportunity while I was there of making some Sketches, such as my Time, and the excessive cold Weather would admit; a few of which are here presented.

The *Narcissus*.

The *Camillus*.

The *Phrygian* Commander.

A *Basso-Relievo*, intended, as they say, to represent three of the *Elements*.

A *Bacchus* and *Faunus*, antique.

A *Bacchus* and *Faunus* of *Mich. Angelo*.

Of this last there goes a noted Story, which is variously related by Authors, some telling it of a *Cupid*; but at *Florence* they fix it to this *Bacchus*, and there relate the Story thus: When *M. Angelo's* Reputation was raised to a great height, his Adversaries, envious of his Fame, had no other way left to lessen it, than by comparing his Works with the Antique, and endeavouring to shew how far he fell short of the Antients: he took a Resolution of putting the Skill of his Judges to the Test, and made this *Bacchus*, &c. When the Work was perfected, he broke off the right Hand, which holds a Cup, and laid it by in his Closet; the rest of the Figure he buried, and let it lie some time in the Ground: At a proper Opportunity, Workmen were order'd to dig as for other purposes, in another part of the Ground, and to carry on their Work so, that they must of course come to the Place where the Statue was hid: they did so, and found it; and by direction talk'd of it in such manner, as that it might come early to the Ear of some of his Adversaries; who were not long in going to view the new Discovery; and, when they had cleansed the Earth from it, found a fine *Groupe* of a *Bacchus* and *Faunus* all in-

tire, except one Hand which was wanting to the *Bacchus*. They judg'd it strait to be antique, and a fine Antique too: The Discovery was soon noised about, and among the rest that flock'd to see it, *M. Angelo* came himself: He was not so loud in his Praises of it as the rest were: — It was a *Bella Cosa*, a good pretty thing. — Well, (says one of them) You can make as good a one, no doubt! He play'd with them a while, and at last ask'd them, What will you say if I made this? It may easily be imagin'd how the Question was receiv'd: He then only desir'd their Patience while he step'd home, as he did; and brought with him the Hand he had broken off; which, upon Application, was found to tally exactly with the Arm. It was broke off in the small part of the Arm, just above the Wrist, where the Seam is very visible, and is express'd in the Draught here given. Upon it was made this Distich by an *English Gentleman*;

*Æmula dum veteres imitatur Dextra, novosque
Fallit Sculptores, superat veteresque novosque.*

Thus translated, by way of Address to the Artist;

Th' old Sculptors Thou dost imitate so well,
So cheat the new, that Thou dost both excel.

Under *Michael Angelo's* unfinish'd Bust of *Brutus* is written a Distich, commonly said to be Cardinal *Bembo's*, but Signor *Bianchi* told me it was made by Cavalier *Rondinelli*; it is as follows,

*Dum Bruti Effigiem sculptor de marmore finxit,
In mentem sceleris venit, & abstinuit.*

An *English Gentleman* reading this Distich there, told the Person who attended, that there was certainly a Mistake in the Lines; — that they should have been thus,

*Brutum effinxisset Sculptor, sed mente recursat
Multa viri Virtus; sistit, & obstupuit.*

Both

Both the Distichs were thus translated by the same Gentleman.

The first thus,

The Marble Bust does now unfinish'd stand,
The Thoughts of *Brutus*' Crime stopt the great Sculptor's
Hand.

The later thus,

The Sculptor by th' unfinish'd Piece does tell,
He thought of *Brutus*' Worth, and down his Chisel fell.

Which later was likewise thus paraphras'd by another Hand,

While *Brutus*' Bust the Artisan design'd,
And the great Hero's Virtue fill'd his Mind;
Whilst his brave Love of Liberty he view'd,
He drop'd his Chisel, and astonish'd stood.

To describe particularly the Cieling only of this Gallery, would require a Volume of it self. It is all painted in Fresco, divided into Compartiments; in each of these, all along one Wing, are represented the Arts and Sciences, and also Professions, Qualities and Qualifications of several sorts. Here the Titles follow, in the Words there given.

Agricoltura.

Pittura.

Scultura.

Architettura.

Poesia.

Istoria.

Eloquenza.

Academia. [*sc.* the Florentine Academies of the *Virtuosi.*]

Musica.

Medicina.

Politica.

*Filosofia.**Legge.**Teologia.**Amore delle Lettere.**Amore della Patria.**Matematica.**Segreteria.**Ambasciaria.**Varia Eruditione.**Magnificenza nelle fabbriche.**Prudenza Civile.**Ospitalità.**Fortuna.**Valore Militare in Terra.**Valore Militare in Mare.**Signorie appresso gli Stranieri.**Liberalità.**Liberalità verso la Patria.**Prencipi secondi geniti.**Prencipi con Dominio.*

And about each Art are the Portraits of such *Florentines* as have excelled in it. There we see some of their Divines, Lawyers, Politicians, [*Machiavel* is twice describ'd there] Soldiers, Philosophers of all sorts, moral and natural, Astronomers, Geometricians, Physicians, Anatomists; every thing in short one can think of. In the other Wing are chiefly Emblematical and Grotesque Figures. In the End that goes across joining the two Wings, are represented the Virtues of the Princes of the House of *Medici*.

Le Virtù dei Prencipi della Casa Medici,

With these Inscriptions.

COSMO I. FORTITVDO. *Frangit obstantia.*

FERD. I. VIRTVS. *Fraudis Victrix.*

COSM. II. PROVIDENTIA. *Prævertit audaciam.*

FERD. II. PRVDENTIA. *Monstrorum domitrix.*

Some

Some of the Councils held at *Florence*; *Consilium OEcumenicum sub Eugenio Quarto.*— *Ecclesiae Græcæ cum Latinâ Concordia.*

Paradise, furnish'd with *Florentine* Saints.

The Institution of the Knights of *S. Stephen* [at *Pisa*] by *Cosmus* the First.

On the Walls, over the Statues, are the Ritratts of several of the *Medici*-Family, and Persons of all Nations that have excelled in Arms or Arts. There is the *Duke of Marlborough* [two of Him,] *Sir Isaac Newton*, *Dr. Wallis*, *Mr. Boyle*, *Mr. Ray*, and several others of our Nation.

We were then conducted into several Rooms, into which there are Passages out of the Gallery. In the first we saw about two hundred Ritratts of so many different Painters, all drawn by their own Hands: and the Statue of the Cardinal [*Leopoldo de' Medici*] who begun the Collection. The next is what they call the Chamber of Porcelain, where are abundance of Vessels of *Chinese*, *Egyptian*, and other Earths. In the third we saw a world of *Egyptian*, and other antique Idols in Copper, antique Lamps in great Variety; one had the Figures of the Sun and Moon, preceded by a *Triton* sounding; another was the Image of Night, with Bats and Owls about her Shoulders.

Among several old Urns we saw there, I observ'd one inscrib'd,

ΤΩΝ ΑΓΓΩΝ

Η ΜΝΗΜΗ

ΑΕΙΘΑΛΗΣ

“ The Memory of the Good is ever-flourishing.” This might probably be one in the early Ages of *Christianity*; as some *Vota*, and Lamps we observ'd were said to be; one whereof was in the form of a Ship, with *S. Peter* at the Helm, and *S. Paul* [or *Christ*, according to some] preaching*. Two or three *Tri-podes*: and several Instruments used in Sacrifices, War, Baths, as *Strigils*, &c. A *Corona Muralis* in Brass, thus:

* For a further Account of this Lamp, see Bellori's

Veterum Lucernæ Sepulchrales,

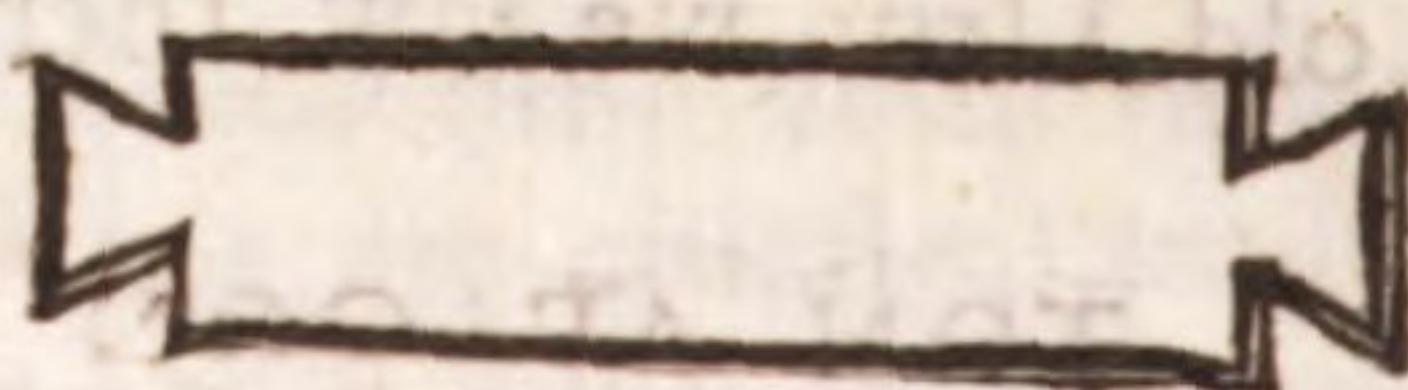
A part 3. fig. 31.



A *Corona Radiata* of eight Rays, with the Resemblance of a Tyger on one side.



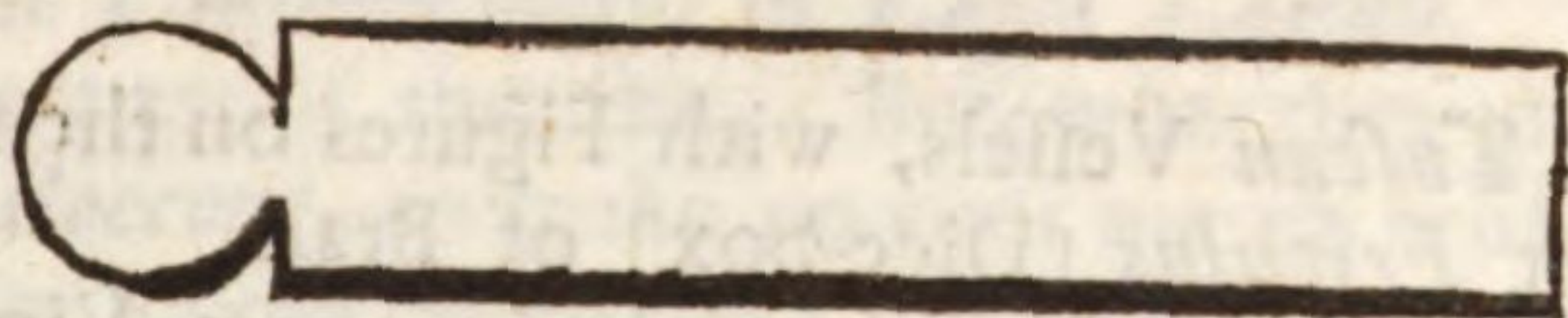
The *Aquila* and the *Manus*, both military Ensigns. The Eagle is inscrib'd, *Legion. XXIII.* Some *Tesseræ* of Copper: Here are the Figures of two of them;



On that mark'd with the Asterisk, there is this Inscription, *IVBEO ET IS EI SI FECERIT GAVDEBIT SEMPER.*

These,

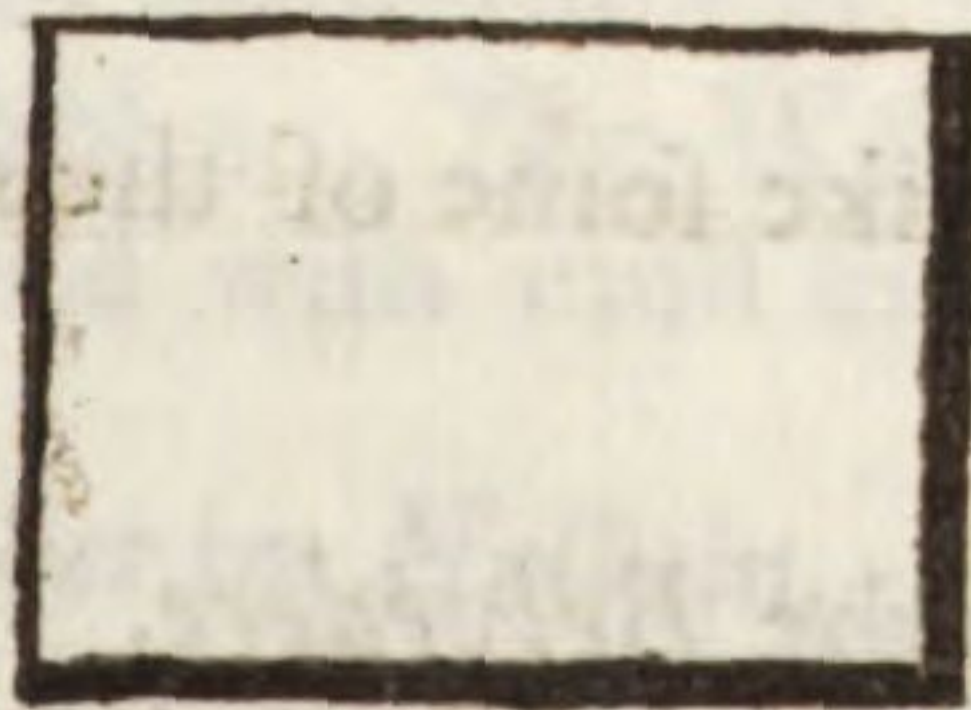
These, according to some, are of the kind which were called *Sortes Prænestinae*, used in Divination; a sort of Lots, which were put into a Box, each having its particular Mark, and were drawn out by a Boy: But to me they seem rather to be the *Tesserae Militares*; which were a sort of Tallies made sometimes of Copper, as these are, sometimes of Silver, and sometimes Ivory, having a particular Inscription, either of a single Word, or of a Sentence; which, at the setting their Night-Guards, was given from one *Centurion* to another, quite thro' the Army, till it came again to the *Tribune* who at first deliver'd it. The like were also made use of at the beginning of Engagements; at which time the Word or Sentence was communicated by the General to the chief Officers, and by them to the whole Army, just before the Onset. This kind of Tally was also deliver'd to every Soldier, to distinguish him from the Enemy. Among the several Figures we see in the *Roman* Standards, on the *Trajan* and *Antonine* Pillars, (besides the *Manus* or *Aquila*, &c. which are at the top of each) this kind of *Tesserae* are often repeated; which confirms me in the Opinion that these I speak of are *Tesserae Militares*. Fa. *Montfaucon*, among the *Tesserae* he describes, has two, not much unlike these: One of his is in this Form,



inscribed thus,

DE VERO FALSA NE FIANE IVDICE FALSO.

Another thus,



inscribed,

EAVSTE VIVAS.

Ho.

He does not determine for what particular purpose these were used : but the Inscription in the first seems evidently designed as some sort of Discrimination or Distinction ; which may, not unnaturally, be applied to that of a Friend from an Enemy : the other plainly contains an Omen of good Success. And of such Import were the Words they used at the Beginning of Engagements, in the *Clamor*, or Shout which they raised with their Voices ; and which were also inscribed on their *Tesserae* ; as, *Victoria, Palma, Deus vobiscum, Triumphus Imperatoris*, &c. And perhaps it may not be a far-fetch'd Interpretation, if I understand that Inscription, which is in one of the *Tesserae* I have given, in a military Sense ; it contains a Word of *Command*, and an *Encouragement to him that shall act according to it*. — IVBEO . ET IS [sc. *Romanus miles*] EI [sc. *hosti*] SI FECERIT [sc. *sicut jussi*] GAVDEBIT SEMPER. I offer this only as my Guess, in a Matter not very clear : for the Antients seemed sometimes to affect a sort of Abstruseness and Obscurity, in the Inscriptions they made upon these *Tesserae* : which, no doubt, they had a good Reason for ; perhaps that they might not be so easily understood by the Enemy, in case any of them should come to their hands.

Some old *Tuscan* Vessels, with Figures on them.

An antient *Fritillus* [Dice-box] of Brass.

A small *Apollo* [or *Orpheus*] playing on a Violin, much in the same Attitude with the great one in the *Villa Montalta*, already mention'd.

A *Juno Sispita*. This Figure is a Reverse common enough among the consular Medals, particularly those of the *Thorian* and *Procitian* Family.

A *Sibyl*, dress'd just like some of the modern Nuns.

Andromeda.

Amphitrite.

The *Laocoon*, as in the *Belvedere*.

Minotaur, *Cleopatra*, and several other Antiques, in Copper.

Besides

Besides these, and abundance of other Antiquities, (some of which are frequent in other Collections) there are a great many modern Curiosities, which for brevity I omit.

The fourth is chiefly furnish'd with most elaborate Pieces of Painting of the *Dutch* and *Flemish* Masters, finish'd to a Miracle: And in the same Room are two Pieces of Wax-work very curious; one representing a *Plague*; the other a Vault full of Carcasses, in the several degrees of Putrefaction: No very pleasant Sight, but surprising and admirable for the Work.

Within that, is the Mathematical Chamber, furnish'd with Mathematical Instruments of all sorts.

A Globe and Sphere of a vast Size.

A Loadstone that bears up between forty and fifty pound weight.

On the Walls of this Room are painted the Maps of the *Great Duke's* Dominions.

The next Room is furnished with Pictures of the most celebrated *Florentine*, and some other great Masters, with curious and costly Cabinets, Tables inlaid with Marbles, and other richer Stones: In the making of these they excel much at *Florence*. The *Grand Duke* keeps a great number of Men continually employ'd in Works of this kind. One of these Tables represents the old Port of *Leghorn* inlaid in *Lapis Lazuli*. Many other Curiosities there are of that sort. But, what they always reserve for the *Buon Boccone*, to make up your mouth with, is the glorious octangular Room called the *Tribuna*, which looks like a little Temple inhabited by Goddesses; for these are what present themselves first to view at the Entrance. The Vault of the Roof is adorn'd with circular Pieces of Mother of Pearl set in a rich Ground: The Windows, Crystal; at least what they call so: [They are at a great height above the Eye.] The Floor delicately paved with the finest Marbles. The Walls are hung with Crimson Velvet; That cover'd with most excellent Master-pieces of Painting * and *Mosaic*.

There is *Martin Luther* by *Holbein*.

Sir *R. Southwell*, by the same; he was privy Counsellor to King *Henry* the VIIIth, as mention'd on the Frame.

A Dutcheſs of *Buckingham*, by *Rubens*.

VOL. II.

F

The

* *Raphael.*
M. Angelo.
Titian.
Correggio, &c.

The Emperor *Charles* the Vth, on horseback ; by *Titian* : with very many others.

In the middle stands a most rich Table of *Lapis Lazuli*, and other Stones of very beautiful Colours, and most delicately set together. Round this Table stand six admirable Statues, all of white Marble ; three of them are of *Venus*, in different Attitudes : One of them soon distinguishes herself to be THE VENUS OF MEDICIS, so well known by the Copies in *England*, and all over *Europe*. To attempt a Description of this Miracle of Sculpture, would be to injure it : 'Tis enough that it is the most beautiful part of the Creation represented in the most exquisitely beautiful Manner. If the other two have not so many Beauties as this, they have more than are to be found in most others ; and two excellent Statues they are ; more especially the *Venus Urania*, which stands on the left hand of it, and is much of the same Size : The other, [*Venus Victrix*] which stands on the right, is about a foot higher, much in the same Attitude with the famous one ; but her right hand with an Apple in it is brought over her Head : The Head of this was restor'd by *Hercole Ferrati*. I measur'd the famous one, and found it to be five foot two Inches high : I observ'd some Remains of Gilding between the Locks of her Hair ; and the Ears are bor'd : Under it is written

ΚΛΕΟΜΕΝΗΣ ΑΠΟΛΛΟΔΩΡΟΥ
ΑΘΗΝΑΙΟΣ ΕΠΩΡΕΣΕΝ

“ *Cleomenes* the *Athenian*, Son of *Apollodorus*, made it.”

I was the more curious in taking this Inscription exactly, because in the Collection of antient and modern Statues, by *Domenico de' Rossi*, I observe, in the Inscription on the Plinth under the Statue, *Diomedes* set down as the Sculptor, tho' in the Account of it, in *Italian*, underneath, he says it was done by *Cleomenes* : His Greek Inscription is [ΔΙΟΜΗΔΗΣ ΑΠΟΛΛΟΔΩΡΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ] where three of the four Words are mistaken. The Arms were restored by *Baccio Bandinelli*. The original ones, I was told, are in the Palace of the *Marchese Cospi* at *Bologna*.

While

While a Lover of these Arts was observing this singular Master-piece, and admiring its Beauties, an *Extempore*-Thought came into his Head, which is here presented.

*Ex Petrâ num facta Caro est, ex Carneve Petra?
Credo Medusæum hoc, nullius artis, Opus.*

I have not given a literal Translation of this Distich; because a noble and learned Peer, to whom I presumed to send it while abroad, with an Account of some of the Curiosities I have been describing, was pleas'd to honour it so far, as, upon the Occasion of the Hint, to send me the following beautiful Lines; which have not only rais'd and improv'd the Thought, but are likewise more expressive of the Beauties of the Statue, than any Description I have ever read of it; and give us more lively Ideas of some of its Perfections, than what we have even from the Casts themselves.

When *Tuscany's Great Duke*, whose Breast
Of all that's noble stands possess'd,
Pleas'd to regale a Stranger's Eye
With Art's compleatest Treasury,
After more seen than all below,
Without his Palaces, can show,
Last to th' Assembly grants Access,
Made up of Gods and Goddesses;
In that bright Groupe, the *Paphian Queen*
Is with distinguish'd Lustre seen;
Her Charms, surprizing with Delight,
At distance strike the wond'ring Sight:
But when approach'd, the Marble Dame
Gives not Astonishment, but Flame;
So just, so fine, so soft each Part,
Her Beauties fire the lab'ring Heart.
The gentle Risings of the Skin
Seem push'd by Muscles mov'd within:

* Other Lines
of the Descrip-
tion left out,
which could
not be retrie-
ved.

The swelling Breasts, with Graces fill'd,
Seem easy, to the Touch, to yield;
Made lovelier yet by a Modesty,
Forbidding us in vain to see:

* * * * *

Strictly examine every Part,
Each seems above the Hope of Art:
View all at once, Behold! the Whole
Seems animated with a Soul.
Beauties of ev'ry sort we find,
Without a single Blemish join'd.
Charm'd, we confess the Queen of Love,
And wonder she forgets to move.

The Transports rising at this View,
Think not to human Labours due;
To *Cytherea's* self they're paid,
Fix'd thus by stern *Medusa's* Head.

By the same Table, with the *Venus*, stand the *Faunus*, and that which they there call the *Rotatore*, or *Arrotino*, the [Whether,] and the *Wrestlers*: All, indeed, for the Excellency of the Workmanship, are fit to accompany her. In a Conversation, after my Return home, with some *English* Gentlemen, concerning these Statues, when we had before us admirable Copies of the two first, and a tolerable good one of the last; some of the Company made Epigrams upon them, in *Latin* and *English*, which I believe will not be unacceptable to some of my Readers: Such as may have no inclination to things of this Nature, may easily pass them over. Upon the *Venus* was this,

*Sic nudam Paridi sese tulit obvia Cypris,
Vicit certantes judicioque Deas.
Perdidit hoc Trojam: si Troja antiqua maneret,
Troja iterum vel te judice corrueret.
Eja age, quid vultus inhias formosaeque membra?
Marmorea est; fuge, ne Pygmalion fieres.*

Given

Given thus in *English* by the same Gentleman ;

Thus *Venus* stood, and who could blame the Boy,
For giving Sentence, tho' it ruin'd *Troy* ?
Were they t' appeal, and you to judge the Prize,
Must not *Troy* fall, were *Troy* again to rise ?
Be gone, lest you these naked Beauties view
So long, you make *Pygmalion's* Story true.

The rest I will subjoin to the short Descriptions which it will be proper to give of the other Statues.

The *Faunus* is dancing, with the *Crotala* in his Hands, the clashing whereof, one against the other, was to accompany his Dance ; and with a *Scabillum* under one Foot, and tied to it. This has the Appearance of a pair of Bellows, probably drawing the Air in when he lifted up his Foot, and pressing it out again, thro' some sort of Hole or short Pipe, when he set his Foot down again *. The Statue is antique, only the Head of it, having been broken off and lost, *Michael Angelo* has made another to it, in such manner, as to leave little room to lament the Loss of the old one : So admirably is the setting on of the Head, its Posture, the Look, and the Muscles of the Face, adapted to the form of the Limbs, the Motion and Attitude of the Body, and the Instruments it is furnished withal. Of this Statue there are several Prints extant : One of the Epigrams upon it was this,

*Ebria sunt illi vestigia, saltus agrestis,
Lascivi vultus, os durum, risus ineptus :
Rictu denudat dentes, dum dissona cantat.
Ad Crotalum, pulsatque Scabillum ; fidus Achates
Silenus, dignus Faunis Satyrisque Choragus.*

Thus

* The several Opinions concerning the *Scabillum* may be seen in *Albertus Rubenius de re Vestiaria*, and in *Octavius Ferrarius's Analeceta de re Vestiaria*. They are to be found in *Grævius's Thesaurus*, Vol. VI. *Rubenius* gives the *Crotala* the Name of *Cymbala*, and describes them by the Terms of *Semiotundi pelves*, half-round Basons : but why half-round, I do not know ; they have indeed a semiglobular Rising in the middle, which leaves a hollow of the like Figure on the Inside ; but they are intirely round in their Circumference, to which the semiglobular Rising, or Hollowing, is concentrick.

Thus translated;

His tott'ring Steps, and clumsy Movement view,
His thoughtless Maudlin Look, and sudden Laugh;
Grinning, he shews his Teeth, and jumps, and chants
To the harsh Musick of his Hands and Feet;
A choice Companion to *Silenus* old,
Fit to lead up the *Faun's* and *Satyr's* dance.

Another, this;

*Praxitelen miror corpus dum flexile specto,
Dum Caput, haud miror Te minùs, ô Michaël.
Quod, modò divisum, dextram exercebat utramque,
Conjunctum, Michaël, incipit esse tuum.
Qui spectat corpus, damnabit tempus iniquum
Qui caput, ignoscet Temporis invidia.*

Translated thus;

The Trunk to fam'd *Praxiteles* we owe,
The Head to the great *Michael Angelo*:
Each brought his part to perfect the Design;
When join'd, O *Angelo*! the Work is Thine!
Viewing the Trunk, we curse relentless Time;
But when we view the Head, forgive the Crime.

The *Rotatore* is a famous Statue; but the *Virtuosi* in *Florence* are divided about it, as to what it was intended to represent: Some pretend that it is a Representation of the *Augur* cutting the Whet-stone, mentioned by *Livy*, L. i. S. xxxvi. where the famous *Augur*, *Accius Navius*, opposed *Tarquinius's* Design of increasing his Army, because he had not consulted him. *Vide Dionys. Halicarnass. L. iii. S. lxxi.* who makes the
King

King himself to cut the Whetstone.—*Livy* indeed mentions a Statue of *Accius*, but says it was *Capite velato*, [with the Head veiled,] whereas this has the Head bare. Others again pretend it was the Slave that overheard and revealed the Conspiracy of *Catiline*; which is against all Historians, who agree that this Plot was discovered by a Woman. It seems therefore much more probable, that it was the Slave who revealed the Plot of *Brutus's* Sons to bring *Tarquin* back again: A Story mentioned both by *Dionys. Halicarnass. L. v. S. vii.* and *Livy, L. ii. S. v.* Both of them agree that the Name of the Person who overheard, and discovered this Conspiracy, was *Vindicius*; *Dionysius Halicarnassæus* says he was *οἰνοχόος*, the Butler; that he suspected there was some Mischief in hand, because all the Servants were sent out of the House; that he therefore stay'd at the Door, and thro' a Chink of it saw them subscribing some Letters. The Sculptor seems to have taken his Hint from these Particulars, and represents the Slave as whetting his Knife, (the proper Business of a Butler, very likely, in those days, as well as now,) and listening very attentively to what they were about. The Epigram upon it was,

Delirant Bruti reducemque Tyrannida poscunt:

Vindice mancipia libera Roma stetit.

In *English*, a little more largely, thus;

See how *Vindicius* listens to reveal

The Plot the *Bruti* labour'd to conceal:

They, Traytors to their Country! while this Slave

Rescues the Liberty their Father gave.

The *Wrestlers*, of which there are several Copies in *England*, shew a great deal of Spirit; the Expression of the Muscles, (wherein the utmost Force seems exerted,) and the Contrast of the Limbs are very fine: and the Countenances (if one can quarrel with such a Fault) too beautiful for People at that sport. This Dislich was made upon them.

Did

Did living Wrestlers with such Vigour strive,
Exhausted soon, they'd seem far less alive.

Thus turned into *Latin* by another Gentleman;

*Talibus exhausti pugnis in saxa rigerent
Vivi; dum vivunt marmorei pugiles.*

These four capital Statues were cast in Copper, exceeding well, by Signor *Soldani*, for the Duke of *Marlborough*, and are now at *Blenheim*. When my Lord *Parker* was at *Florence*, and greatly delighted with these Statues, Signor *Pietro Cipriani*, an excellent Artist, and formerly a Scholar of *Soldani*, and his Assistant in casting those Statues for the Duke of *Marlborough*, undertook to make for him Copies in Copper of the *Venus* and *Faunus*; which he engaged should at least equal *Soldani's*, and be the most exact that ever were made. He had Moulds of the several parts of them, and only desired that Leave might be obtained from the *Great Duke* for him to have Recourse to the Originals, for the more exact putting the Parts together (for want of which, Casts often differ more from the Originals, than one would easily imagine; as has happen'd particularly in most of the Casts of this *Venus*.) My Lord agreed with *Cipriani*, obtained the *Great Duke's* Leave, as he desired; and *Cipriani* has done them, and sent them to *England*; nor has he failed in his Engagement. My Lord likewise had Casts made in Copper of the Busts of *Plautilla* and *Geta*, which are in the great Gallery there, and they are performed admirably well; and, of the *Plautilla*, my Lord has not only the Copper Cast, but the very Mould, which was made on purpose for him, with the Leave of his Royal Highness; who insisted that the Mould should not be left at *Florence*, for the Cast to become common there, but should either be broken to pieces, or carried away by my Lord; his Lordship was not long in determining upon the latter, and accordingly brought it into *England*.

At the same time that *Soldani* was making the Casts for the Duke of *Marlborough*, Signor *Baratti*, a Sculptor in good Esteem there, made two Statues for his Grace. An *English* Man
of

of Quality, and of a very good Taste, was intrusted by his Grace, to bespeak the two Statues, and to appoint what they should be, and in what Manner and Attitude: He order'd one of them to be a *Mars*, with the Duke of *Marlborough's* Face; and a Picture of the Duke was got from *England* to do it by; the other was a *Glory* with a Garland in her Hand, &c. On the former was made this Distich, by an *English* Gentleman:

*Non alio vultu fremuit Mars acer in armis;
Non alio, Cypriam perculit ille Deam.*

Translated thus by another *English* Gentleman;

With such an Air and Mien *Mars* took the Field;
To such an Air and Mien did *Venus* yield.

On the other was this Epigram:

*Gloria, Marlburio jam ferta recentia neſtas,
Non quæ falsus honor, vel mendax fama, Tyrannis
Obtulerat dudum, sed qualia condecoraſſent
Sive Epaminondæ frontem, seu Timoleontis.*

Translated thus;

For *Marlborough* let *Glory* Wreaths prepare,
Not such as, wrought by Flatt'ry, Tyrants wear;
But such as, *Greece* being Judge, were fit to crown
Epaminondas, or *Timoleon*.

The sleeping *Cupid* [in the *Tribuna*] the young *Hercules*, the Heads of *Nero*, and *M. Aurelius* when Children, and that of *Tiberius* in a *Turcoise* Stone, are all very curious; and so are a vast many more smaller pieces of Antiquity, which are most agreeably dispos'd on Shelves round this rich Cabinet. Besides all this, there is a hidden Treasure, which Signor *Bianchi* was so obliging as to lay open to us, of the greatest Variety of curious Vessels of Rock-Crystal, wrought in several Shapes, of Basons, Boats, Caskets, Beakers, &c. adorn'd, some with very fine Figures, others with Foliage, &c. many fine Vessels of *Lapis Lazuli*,

zuli, *Onyx*, *Agate*, and many other curious Stones. Some of those in Rock-Crystal, wrought in such manner as to appear like a very fine Basso-Relievo without, and scarce inferior to the best Antique, are the Work of *Valerius de Bellis*, more commonly called The *Vicentine*, from *Vicenza*, the Place of his Birth: He flourished in the Time of *Clement VII.* and upon one of these Vessels he has put his Name, with the Time when he wrought it. *Valer. de Bellis, temp. Clem. VII. 1532.*

We likewise saw there a Ring, with a fine Stone, in which appears the Figure of a *Cupid*, which they affirm to be natural; the *Cupid* is white, the rest of the Stone reddish.

In a most rich Cabinet within the same Room are kept the fine Collection of Medals, Intaglio's, and Cameo's.

I shall say nothing here of the Medals, to avoid Tedioufness, and the rather, because Curiosities of that nature are the Remains of great Numbers, stamped at the same time, and therefore others of the same Impressions may be seen elsewhere; and consequently an Account of them is no Novelty.

The chief that I observ'd among the numerous Intaglio's, were *Caius* and *Lucius Cæsar*, [above mention'd] with *Romulus* and *Remus*.

Domitilla, suppos'd to have been set in the Ring of *Vespasian*: This Head, Signor *Bianchi* told us, is not extant in Medals.

Pescennius Niger; grosser than the Medal.

Pyrrhus: Like the Statue at the *Palazzo Massimis* at Rome.

Mithridates: Like the Basso-Relievo *Medaglione* in the *Capitol*; only this has no Helmet: which That (as I remember) has. It is also very like the Gold and Silver Medals of him.

A *Pallas*, in an *Onyx*, two Inches and a half long; a whole Figure.

A fine *Apollo*, the Head only: On the other side of the same Stone is a whole Figure of *Mars*.

A *Cameo*, very fine.

A *Hercules*; the same as the *Farnese*.

A most beautiful *Bacchans*: the Drapery flung about admirably.

An antique *Scene*; with *Masques*.

The *She-Wolf* with the *Infants*, &c.

The *Circus Maximus*; and Race of the *Quadrigæ*.

Several *Talismans*; and the other magical Stones call'd *Abraxas*; with various Inscriptions; some in *Greek* Letters, but the Words *Chaldee*; at least so Signor *Bianchi* told us: I pretend not to understand that Language; but of *Greek* Signification I am sure they were not.

The Magical Stones call'd *Abraxas* are engrav'd Stones, us'd by the *Egyptians* and *Persians* to represent the *Chief Deity* who made the Heavens, which they reckon three hundred sixty five in number, answerable to the Days in the Year; and in the several *Greek* numeral Letters of that Name added together, that Number is found, as will be seen by what immediately follows,

A	—	1
B	—	2
P	—	100
A	—	1
Z	—	60
A	—	1
Σ	—	200
	—	
		365
	—	

The same was also signified by *Mithras*, writing it with an [E] before the [I], MEIΘPAΣ, as here under.

M	—	40
E	—	5
I	—	10
Θ	—	9
P	—	100
A	—	1
Σ	—	200
	—	
		365
	—	

Talismans are often, if not for the most part, in Metal: Both these were supposed to have great Efficacy in charming away Diseases, putting to flight evil Spirits, prolonging Life, and doing

ing abundance of other Feats. The *Gnosticks*, particularly those of the School of *Basilides*, being much addicted to Magick, did believe there was a great Virtue in this sort of things.

Among the *Cameos's*, I observ'd one with a Satyr and Goat, butting, as in the *Sarcophagus* at *Bolsena* above mentioned:

A History; with a Building, *Corinthian* Pillars, and *Doric* Frieze.

A young *Hercules*, and the Lion.

A fine *Iole*: the same is amongst the *Intaglio's*.

Milo and the *Bull*.

A *Bacchans*: the Head and Breast are beautiful.

Tiberius and *Livia*, in Profile, very fine.

Vespasian, in *Alto-Relievo*, excellent; the Face almost full; being turned from you but very little. These are antique.

Amongst the modern ones, there is a most excellent Masque of a Faun.

The *Centaur*s and *Lapithæ*.

The Slaughter of the *Innocents*; on an *Heliotrope*.

In Signor *Bianchi's* Room, [another Apartment within the Gallery] among other curious things, is a very fine sleeping *Hermaphrodite*, much the same with that in the *Villa Borghese*: Which of them is the finer, is a Dispute hard to be decided.

In the Room which they call the *Arsenal*, is a numerous Collection of Drawings, and several fine ones; but I think it comes not up in Excellence to the Collection of other Curiosities, with which this Gallery, and the Rooms belonging to it, are so gloriously furnished. There are some few of *Raphael*.

The principal Groupe in that which is commonly called *Raphael's Pest* *.

A Design in small for the Cartoon at *Hampton-Court*, of *S. Paul* preaching.

That of *Christ* delivering the Keys.

Part of That for the wonderful Draught of Fishes.

In the Passage from the Gallery to the old Palace, and in several other Places about this Gallery, are abundance of other Antiquities, and Curiosities of various sorts, which I avoid troubling the Reader with.

I shall take leave of this famous Gallery with inserting four Inscriptions I took in the Lobby at the Entrance:

Two

* A Design representing a Plague; whether it was ever executed in Painting or no, I know not: The best Impressions of the Print are sold at five or six Guineas.

Two of them are jocular, on two *Vasa Cineraria*, or Urns.

PHILÆTIVS PRIVIGNVS ET DVSERIS NOVERCA
IN VITA VIX CREDIBILE VNANIMES MORTVI HAC EADEM
VRNA CONCORDES REQVIESCVNT.

“ *Philæti*us the Son-in-law, and *Duseris* the Step-Mother,
“ who while living (you’ll scarce believe it!) were unanimous,
“ now they are dead, rest lovingly together in this Urn.”

The other is,

D . M.
PHILONICI PRIVIGNI ET DYSCHERIAE NOVERCAE
CINERES HEIC CONDITI PRISTINI ODII MEMORES
VNA RENVVNT COMMISCERI.

“ The Ashes of *Philonicus* the Son-in-law, and of *Dysche-*
“ *ria* the Step-mother, retaining still their old Hatred, refuse
“ to be mixed together.”

The Antiquity of these two is by some called in question, but
the two following ones are of undoubted, as well as of very
great Antiquity. The first is in honour of *Appius Cæcus*, who
(as the Inscription sets forth) took several Towns of the *Sam-*
nites, routed the *Sabine* and *Tuscan* Forces, prevented the ma-
king a Peace with King *Pyrrhus*, pay’d the *Appian-Way* *, sup-
plied the City with Water, and built a Temple to *Bellona*. * Still in
being.

APPIVS . CLAVDIVS
C . F . CAECVS :

CENSOR . COS . BIS . DICT . INTERREX . III
PR . II . AED . CVR . II . Q . TR . MIL . III . COM
PLVRA . OPPIDA . DE . SAMNITIBVS . CEPIT
SABINORN . ET . TVSCORVM . EXERCI
TVM . FVDIT . PACEM . FIERI . CVM . TYRRHO
REGE . PROHIBVIT . IN CENSURA . VIAM
APPIAM . STRAVIT . ET . AQVAM . IN
VRBEM . ADDVXIT . AEDEM . BELLONA
FECIT .

Part of the P
in PYRRHO
is worn out;
and the E at
the End of
BELLONÆ
is broken off.

The

The other is in honour of the famous Dictator *Fabius Maximus*, who baffled *Hannibal* with observing * his Motions and forbearing to come to action, subdued and triumph'd over the *Ligurians* [now *Genoese*] — took *Tarentum*, and was esteemed the most cautious Commander of his Time, and the most expert in military Affairs, &c.

* Cunctando
restituit rem.
Ennius.

The N in
CENSOR is
broke off, as is
Part of the
R in AU-
GUR.

* One side of
the O in MA-
GISTRO is
worn out.
† Pro Cujus.

‡ Not REI
MIL. &c.

Part of the
M in SENA-
TVM is gone.

Q . F . MAXIMVS
DICTATOR . BIS . COS . V . CE
SOR . INTERREX . II . AED . CVR
Q . II . TR . MIL . II . PONTIFEX . AVGV
PRIMO . CONSVLATV . LIVRES . SVBE
GIT . EX . IIS . TRIUMPHAVIT . TERTIO . ET
QVARTO . HANNIBALEM . COMPLVRI
BVS . VICTORIS . FEROCES . SVBSEQVEN
DO . COERCIVIT . DICTATOR MAGISTR*
EQVITVM . MINVCIO . QVOIVS † . POPV
LVS IMPERIVM CVM DICTATORIS
IMPERIO . AEQVAVERAT . ET . EXERCITVI
PROFLIGATO . SVBVENIT . ET . EO . NOMI
NE . AB . EXERCITV . MINVCIANO . PA
TER . APPELLATVS . EST . CONSVL . QVIN
TVM . TARENTVM . CEPIT . TRIUMPHA
VIT . DVX . AETATIS . SVAE . CAVTISSI
MVS . ET . RE ‡ . MILITARIS . PERITISSIMVS
HABITVS . EST . PRINCEPS . IN . SENATVM
DVOBVS . LVSTRIS . LECTVS . EST .

Opposite to this Inscription is a large *Basso-Relievo*, intended (as they say) to represent three of the Elements, viz. Air, Earth, and Water. I took such a Sketch of it as the Opportunity I had would admit, which is here given.

In the Great Hall of the old Palace, which is a noble, but neglected Room ||, and in some small Galleries adjacent, are several very good Statues, and Fresco-Paintings, too many to enumerate. Some of the Statues are by *John de Bologna*.

The fine [modern] Statues in the *Piazza* before the old Palace, have been describ'd by others; for which reason I omit them.

|| I went up
and down,
and found no
body there,
but all open.

The

The Rape of the *Sabine* Woman, by *John de Bologna*, larger than the Life, is (I think) inferior to few of the Antique: The Soldier who carries her off has another Figure under him, between his Legs: They are all three cut out of one Block of white Marble.

The other noble Statues dispers'd in the publick parts of the City, some modern, some antique, have likewise been describ'd by others: They do exceedingly beautify and enliven the City.

From the great Gallery (lately mention'd) to the *Palazzo Pitti*, now the Residence of the *Great Duke*, is a Corridore, or Gallery of Communication, half a mile long, and goes across the River.

This fine Palace was built by a Nobleman of *Florence*, whose Name it bears; but he having over-built himself, it was purchas'd by one of the *Great Dukes*, and has since continued to be their Residence. It is built about three sides of a Court; the fourth is open to the Garden call'd *Boboli*. A Portico of the *Doric* Order goes all along the three sides below, two others go over them, one of the *Ionic*, the other of the *Corinthian* Order. Along one of these there goes an Iron Balcony, in which they shew'd us a part which had not been well join'd; and this they told us separates considerably in cold Weather, and reunites [or comes close again] in hot. The swelling of Metals in hot Weather, and shrinking in cold, has been observed by the Curious, to be in a small proportion; possibly it may be the great Length of this Balcony that may make the Alteration more visible here. So that what is almost insensible in a Foot of Metal, may be considerable in the Length of a Court.

In the Court is a pretty Grotta, with *Cupids* as swimming, and a Statue of *Moses* in Porphyry. In the same Court are the Statues of *Hercules* and *Antæus*, the same Attitude with those Figures in the Reverse of a Medal of *Antoninus Pius*. This is one among nine which the *Great Duke* has of the twelve Labours of *Hercules*; the Reverse of so many Medals of *Antoninus Pius*. Those of the *Stymphalides*, the *Amazons*, and *Geryon*, are wanting.

Alexander, as taken out of the River *Cydnus*; excellently good.

A *Hercules*; the same with the *Farnese*. Under this Statue of *Hercules* is a Basso-Relievo of a *Mule*, which seems to have undergone some sort of *Herculean* Labour, and whose Memory is thus perpetuated, for the Services he had done at the Building of this Palace: These, and likewise what was more personal to his Master, seem intended to be recorded in this Inscription.

*Lecticam, Lapides, & Marmora, Ligna, Columnas,
Vexit, conduxit, traxit, & ista tulit.*

Sedan, Stones, Marble, Columns, Timber too,
He bore, he led, he carry'd, and he drew.

An extraordinary Distich this, to be cut, in so sumptuous a manner, in the Portico of such a noble Palace!

There lies neglected on one side this Court a Loadstone, about five foot long, four broad, and three deep: They told us they were forc'd to burn it, to diminish its Attraction, which was so violent, that it drew the Iron Bars out of the Windows, Balconies, &c.—True *Italian*!

The *Great Duke* has a Loadstone of three Tenths of a Grain, which draws above a hundred twenty one Grains, which is four hundred times more than its own Weight: It was set by *Quare* the famous Watchmaker of *London*, and sent by him to his Royal Highness in the Year 1703. The Stone, as I was told by Signor *Beneditto Bresciani*, the *Great Duke's* Library-Keeper, is perforated, and has an Iron Wire passing thro' it, which augments its Attraction.

It is allow'd (I think) among the *Virtuosi*, that the smaller a Loadstone is, its proportional Attraction is the greater; the larger being only as it were an Assemblage of small ones, whose Poles often crossing one another, do make the Attraction less in proportion to the Bulk of the whole Mass.

The Figure of this small Loadstone is given in the Plate opposite to Page 313, as Signor *Galilei*, who drew it from the Original, gave it to me, and which, as he told me, the *Great Duke* us'd always to keep in his own Custody. The Weight is also added in the Draught.

The

The Apartments in this Palace are very handsome, and finely finish'd: The Cielings of some of them are admirably painted by *Pietro da Cortona*, and pleas'd me the most of any of his Works that I have seen. It was incumbent on *Pietro* to shew his utmost Skill at *Florence*; where at that time were some ready enough to have taken notice of any Defect in his Performances; as may be suppos'd, if a Story they tell there be true. When the *Great Duke* sent to *Rome* for *Pietro* to do this Work, one of the *Florentine* Painters (I think it was *Giovanni di S. Giovanni*) being piqued at it, set to work to shew him at his Entrance into the Town how little need there was to send for a foreign Painter to *Florence*, and painted a Piece of Fresco, which still remains, and is indeed very fine, upon the outside of a House that just fronts you as you come in at the *Roman Gate*: And it was not without its Effect. *Pietro* did (as was expected) immediately cast his Eye upon it as he enter'd the Gate; and seeing a Performance, which shew'd itself to be new, ask'd who did it: They told him, it was an ordinary Painter they had among them, naming him. Ay, says he, If such are your ordinary Painters, there's no business for me here; and (as the Story goes) turn'd back again immediately: nor was it without repeated and pressing Instances that he was induced to return to *Florence*. At last he was prevail'd upon, and painted the Cielings I have mentioned: And *Giovanni di S. Giovanni* was employ'd in the Summer-Apartments below, in which he succeeded admirably well. *Santi di Tito*, I think, did some part. These Summer-Apartments are vaulted with Stone, high and spacious, Cielings and Walls all painted; and are much the finest of the kind I have any where seen. In one of these Apartments is kept the Picture of my Lord *Somers*, painted by Sir *Godfrey Kneller*. Sir *Godfrey* told me once, that upon the Arrival of this Picture at *Florence*, the *Great Duke* said, "The Queen of *England* promis'd to send me the Picture of the President of her Council, but she has sent me the President of her Council *Himself*." The *Florentine* Masters don't seem much to relish it, but I think there's none there now can make so good a one. The Paintings in this Palace are very numerous, and many of them exquisitely fine. I forbear entring into the Particulars, this having been done by others; and particularly of late by Mr. *Richardson*.

The Library of this Palace is a spacious handsome Apartment, and furnish'd with many valuable Books and Manuscripts: But the principal one for Manuscripts is that of *S. Lorenzo*, a beautiful Structure, design'd by *Mich. Angelo*.

Chapel of *S. Lorenzo*.

The fine Chapel of *S. Lorenzo* has been describ'd by several; so that I shall say the less of it: It is an Octagon: The Height of the Chapel is about twice the Diameter; the Diameter is forty eight *Palms*, and the height ninety eight. There is another thing in it uncommon: tho' it is a regular Octagon in the upper part; in the lower, four of the Sides are brought so much forward, as almost to form a Square; a small part only of the Angles being cut off. That I may be the better understood, I have added a little Scheme, wherein the continued Lines represent the Sides of the Octagon above, and the prick'd Lines the four Sides brought forwarder below.



* I think it was Ferdinand II. Father to Cosmo III. the late Great Duke.

One of the Great Princes * was the principal Architect of it.

Some of the Marbles and other rich Stones in the Incrustations I thought did not set off one another (as to their Colours) to the best advantage: and a much more knowing Person in those Matters (a *Florentine*) declar'd himself of the same Opinion; but it will doubtless, when finished, be the most sumptuous Fabrick of its Bigness in the World. They shew'd us the very rich Tabernacle

nacle which is to be for the Altar, in one of the Apartments belonging to the Great Gallery. This Chapel stands just beyond the East End of the Church, which bears the same Name; and when finished, there is to be a Communication between them opened at the Place where the Great Altar of that Church at present stands.

In another Chapel belonging to this Church are placed in Coffins lying on the Floor, the Bodies of the *Great Dukes*, and others of the Family, which are to be removed hence, and deposited in the new rich Chapel, as soon as it is finish'd. On the Coffin of the late Cardinal *de' Medici*, (who married the Princess *Eleonora* of *Guaftalla*, a fine young Lady) I observed this Inscription.

FRANC. MARIA PRINCEPS AB ETRVRIA
PRIMO S. R. E. CARDINALIS
MOX VXORE DVCTA OBIT. III FEB.
MDCCX.

“ *Franc. Maria*, a Prince of *Tuscany*, first a Cardinal of the
“ Holy *Roman* Church; then married, and strait died. III *Feb.*
“ MDCCX.”

His Eminence would willingly have excus'd himself at the Age he was of from marrying at all; but his elder Nephew, Prince *Ferdinand*, being dead without Issue, and his other Nephew *Don Gastone* [now *Great Duke*] not being likely to have any, he was over-persuaded to it.

Others of the *Medici*-Family are deposited here, whose Monuments are adorn'd with admirable Sculpture of *Mich. Angelo*, particularly with four Figures which represent the Day, the Night, the Day-break, and the Twilight. One of these is much in the Attitude of the *Leda* of his which is in print. The late *Great Duke* [*Cosmo III.*] order'd the Nudities of these to be cover'd, which was doing while we were there.

This Chapel was built by the Direction of *Mich. Angelo*, and is therefore called by some *Capella di Mich. Angelo*, by others, *Capella de' Prencipi*, because so many Princes have been buried there.

In the *Piazza* before this Church stands a Base or Pedestal of white Marble, with an admirable Basso-Relievo by *Baccio Bandinelli*,

dinelli, representing some Soldiers bringing several Prisoners before *Giovanni de' Medici*, Father of *Cosmo I.* One of the Soldiers is carrying a Woman in his Arms, whose struggling to get from him is finely express'd. The Statue, which shou'd have been set on this Pedestal, remains unfinish'd in the Great Hall of the old Palace.

Pal. Riccardi. The Palace of the *Marchese Riccardi*, who is a very affable courteous Gentleman, is very magnificent in Structure, and as rich in Furniture. The Magazines of Plate they shew'd us in five or six Presses reaching from bottom to top of a high Room, surpassed all I ever saw belonging to a private Person. There is a Gallery, finely painted in Fresco by *Luca Giordano*.

In the Court are a great many Inscriptions : One is,

SOLI INBICTO MITRE M.VLP. MAXIMVS PRAEPOSITVS
TABELLARIORVM ARAM CVM SVIS ORNAMENTIS ET
BELA DOMINI INSICNIA HABENTES N. IIII VT VOVE-
RAT
D. D.

Another, where [B] is likewise us'd for [V.]

D. M.
L. BOLVMNIVS SEBERVS SE BIBO COMPARABIT
QVI BIXIT ANNIS XLVIII. &c.

Another, which doubtless belonged to some Basso-Relievo of *Priapus*, &c. wherein a Girl might possibly be represented as pulling the Boughs of a Tree to get some Fruit ; and *Priapus* as coming along towards her, with Fruits in the Lappet of his Shirt ; as he is seen in a Basso-Relievo in the *Palazzo Mattei*. *Vide* p. 301.

QVIDNAM QVID RAPIS O PVELLA FVRAX
NE RAMOS TRAHES TIBI HAEC FEREBAM
SED POSTHAC CAVEAS FERAS QVID ORTO
OBDVXI LICET ARMA SVM PRIAPVS.

What, pilf'ring Girl, what is't you're pulling there ?
To save the Boughs, I've brought you somewhat here.

Don't

Don't play these Tricks again, and think t' escape us,
My Weapon's hid:—but know I am *Priapus*.

There is another Inscription near it, which I had not time to transcribe; it is in a square Character; like that of an old *Virgil* there is in the Library of S. *Lorenzo*.

There is a modern Inscription in Marble, made by the famous *Salvini*, Doctor of Laws, declaring what Emperors, Kings, Popes, and other Princes have been entertained in that Palace. We had several times the Pleasure of this learned Doctor's Company, which is as entertaining as it is improving. If he has that Quality of a Scholar to be regardless of Dress, he is perfectly free from others which are frequent, that is, Moroseness, Pride, and Reservedness: He is facetious, affable, and communicative. Besides his great Knowledge of the Civil Law, and other useful parts of Learning, he is particularly eminent for his profound Skill in the Classical *Greek*; and among the modern Languages, has made himself so much a Master of *English*, as to read any thing *Extempore* out of that into *Italian*, &c. It was he that translated Mr. *Addison's Cato* into *Italian*; which he did so well, that Mr. *Addison* himself declared it was the best Translation he ever saw. He likewise shew'd us some parts of *Milton's Paradise Lost*, which he had occasionally turn'd into *Italian*; and they read admirably well in that harmonious Language.

There are two fine Palaces of the noble Family of the *Strozzi*, Pal. Strozzi. one of whom contended against the *Medici* for the Liberty of his Country; wherein tho' he miscarried,

——— *Magnis tamen excidit ausis,* OVID.

Yet in the glorious Enterprize he dy'd. ADDISON.

It was *Philip Strozzi*, of an antient and rich Family in *Florence*, who, with others, endeavouring after the Death of *Clement VII.* to deliver themselves from the exorbitant Power of *Alexander de Medicis*, by expelling him from *Florence*; and failing in that Attempt, procured him to be assassinated: But the cutting off *Alexander* prov'd more fatal to the Liberty of the *Florentines*, than the Disappointment and the Discovery of the whole Conspiracy would have been. The Death of *Alexander* made room
for

for *Cosmo*, a Person much better qualified than he was, to settle a new Sovereignty, which he did, and became the first *Great Duke of Florence*. He beat the Malecontents; *Strozzi* was made a Prisoner, and believing that his Enemy would poison him, or put him to an ignominious Death, resolved to kill himself. Before he executed that violent Resolution, he made his Will; wherein he orders and intreats his Children to dig up his Bones out of the Place where they shall lie in *Florence*, and to get them transported to *Venice*; that, since he cannot be so happy as to be in a free City when he dies, he may enjoy that Blessing after his Death, and his Ashes may rest in peace, out of the Conqueror's Dominions. He then engrav'd upon the Mantle-piece of his Chimney, with the point of the same Dagger wherewith he afterwards kill'd himself, this Verse of *Virgil*:

Exoriare aliquis nostris ex ossibus Ultor.

May some Avenger from my Ashes rise!

All which was faithfully executed by his Children, who removed his Bones according to his Will; and then, to prosecute their Revenge, went into *France*, and engaged in the Service of the *French King*, against the Emperor *Charles the Vth*, who had founded the Dominion of the *Medici* at *Florence*.

Balzac, who gives this part of the Account, [*Entretien 34. C. 6.*] further adds, that the same *Philip Strozzi*, in the beginning of his Will, expresses a great Confidence in God's Mercy, hoping He will forgive him for killing himself, since he did it like a Man of Honour, to maintain his Liberty, [*en homme d'honneur*, are *Balzac's* Words;] being of opinion, that when a Freeman has lost That, he may lawfully die.

It was at the Battle of *Marone*, near *Florence*, that *Philip Strozzi* was made Prisoner. We saw in the House of the Cavalier *Strozzi* in *Florence*, the Representation of that Engagement, and likewise of several others, between the *Medici* and *Strozzi*, painted on the Friezes of the Apartments.

One of the Palaces of the *Strozzi* has this Inscription on the Frieze.

MDCVII FERD. MED. M. ETRVRIAE DVCIS III
AVSPICIIS ROBERTVS STROZZA CAMILLI F. F.

A Compliment one would hardly have expected, considering the Transaction which I have just been speaking of.

At the Palace of the Marquis *Ridolfi* we saw in the Garden a *Pal. Ridolfi*. Colossal Statue of *Hercules*, drinking out of an *Uter*: his Club resting on his Thigh. The Height of the Statue the Marquis told us was eighteen *Bracci*, about six and thirty feet. I measur'd the Foot, and found it to be five foot *English*.

There is a Grotta, imitating Ruins on the Outside; the Inside is finely adorn'd, and one Apartment painted by *Colonna*.

In the Palace we saw a Battle of the *Borgognone*, of nine foot by six, which the Marquis was pleas'd to value at ten thousand Crowns. He told us, that whoever had not seen These, had not seen *Italy*.

At the *Palazzo Gierini* we saw a fine Collection of Pictures, which I won't trouble the Reader with particularizing.

At the Palace of the Senator *Buonarota*, we saw two Books *Pal. Buona-* filled with Sketches of Architecture, designed by *Mich. Angelo*, *rota.* who was his Ancestor; and the Ritratto of *Mich. Angelo* himself, by *Bronzino Vecchio*.

Here we were shewn some of the finest of those sort of Prints which imitate Drawings, that ever I saw; they were made after Designs of *Raphael*, *Titian*, *Parmegiano*, *Mecharino*, and others; some by *Mecharino* himself, excellent; others by *Raphael da Regio*, *Barthol. Coriolano da Bologna*, and *Parmegiano*.

At the *Casa Gaddi* are many pieces of Antiquity, Inscriptions, Statues, and Busts, but not disposed in proper Order, the House not being inhabited. Among the rest is an old Copper *Laocoon*, and several pieces of old *Tuscan* Copper Statues.

In one of the Rooms we saw several pieces of Marble; upon which, when joined together, there had been Plans drawn of the Floor of some Palace or other Building: Upon several of them, Numbers were cut, which probably expressed in feet the Dimensions of the respective Rooms in the Plan.

Here we saw *Octavius Strada's* Series of the Emperors, done in the Manner of those mention'd in the *Vatican* Library; but these are in purple Ink. Att

At the Palace of the Cavalier *Gaburri* is a fine Collection of Drawings, some antique Statues, and some good Pictures: He has the original Drawings of the famous *Madonna del Sacco*, by *Andrea del Sarto*: and of part of the Cupola of the Dome, by *Fed. Zuccaro*; also a Drawing of the *Marcus Aurelius* on horse-back, from the Statue in the Capitol, by *Giulio Romano*. The Summer-Apartments below are painted in Fresco, Architecture, and Landskape, very pleasant.

Academies.

The Gentlemen of *Florence* are very sociable in a sober way. They have a nightly Assembly in a House they have taken for that purpose, where the several Apartments are ascertain'd for Play or Conversation. There are Persons attending to furnish iced Liquors, Coffee, &c. From hence they go, some to the Ladies Assemblies, and Card-Tables; some to the Academies of the *Virtuosi*, of which there are two: One intitled *della Crusca*, and the other known by the general Title of *l'Accademia Fiorentina*. We were present one Night at the later: The Exercise began with a Recital of Epigrams, and other little Poems, some in *Italian*, some in *Latin*; and they were as eager who should repeat first, as the Boys are at the *Westminster* Election with their *extempore* Verses. Then succeeds a Performance of another kind. A Question is put. One whom they call the *Sibyl* makes Answer to it in one word, and that a *Disproposito* (as they call it); somewhat that seems quite foreign to the purpose: Then, the *Expositors* of the *Sibyl* are to reconcile this *Disproposito*-Answer, to the Question given; as for Example, a Question was put, Whether 'tis more wholesome to sleep much or little? — The *Sibyl* answer'd, *Sugar*. The *Expositor* added, As *Sugar* is differently proportion'd to suit with different Tastes, so is Sleep, to suit with different Constitutions: some requiring more, some less. Q. Why *Myopæ* [the Short-sighted] hold the Object near, *Presbytæ* [the Old] hold it at a distance? *Sibyl*; Hair. — The *Expositor* compar'd a Lock of Hair to the Assemblage of Capillaments or Fibres in the optick Nerve; whose Expansion within the bottom of the Eye makes the *Tunica Retina*: Then he went on to explain how the Image of an Object is formed on the *Retina*, in the convex Eye, and the flat Eye, in the usual way. I will instance only in one more. Q. Why Women's Tears lie so near their Eyes? *Sibyl*; a Bean. — *Expositor*. There are Tears of

of Sorrow, and Tears of Joy. In a Bean is found the Resemblance of that part where a Woman finds most Joy, &c. I advance no further in their Arguments, than to shew how they endeavour to bring Matters together, and to reconcile the *Disproposito*-Answer, to the Question.

The *Accademia della Crusca* have for their Emblem or Device, a *Mill*: They take the Title of *Crusca*, or *Bran*, as professing themselves to separate and clear the fine Flower from It, *i. e.* the useful and valuable from that which is not so; as there are some other Academies in *Italy* which take their Title from some Defect or Imperfection, which it is their Endeavour to deliver themselves from, and study its Opposite; as *Otiosi*, *Oscuri*, *Ostinati*, &c.

The People of *Florence* are very highly tax'd; there is an Imposition laid upon every thing they either wear or eat: And to keep the People in awe, and restrain them from entring into any seditious Discourses, there were, when we were there, Spies in all Companies; by which his Royal Highness was acquainted with every thing that passed; and the Cannon in the Castle, which were planted towards the City, were always ready charg'd, in case of any popular Insurrection.

His Royal Highness [*Cosmo III.*] was about eighty Years old when we were there: His State of Health was then such as would not allow his going abroad; but whilst he could do that, he visited five or six Churches every day. I was told he had a Machine in his own Apartment, whereon were fix'd little Images in Silver, of every Saint in the Kalendar. The Machine was made to turn so as still to present in front the Saint of the Day; before which he continually perform'd his Offices. His Hours of eating and going to bed were very early, as was likewise his Hour of rising. He never came near any Fire; and at his coming out of his Bed-chamber, had an adjacent Room warm'd only by the Breath of such Attendants as were to be always ready there against his rising. His Zeal was great for gaining Profelytes to the *Romish* Church; and he allow'd considerable Stipends to some of our Nation, that had been brought over by that Expedient.

The *Poggio Imperiale*, a little Mile out of town, has in it many excellent original Pictures. There are also Copies of Sir *Peter Lely's* *English* Beauties at *Windsor*, which his Highness procur'd to be copied when he was in *England*.

Pratolino.

At *Pratolino*, another Villa of the Great Duke's, about six Miles from *Florence*, on the Road to *Bologna*, are most pleasant Grotta's : The vast Variety of Water-works in them, and of the Figures moved by the Water, with their several Gestures, would be too tedious to enumerate; besides, that some of them have, I think, been taken notice of by others. But I must not omit a vast Statue there is fronting the Palace at some distance, which is intended to signify the *Appennine*-Mountain; and a very Mountain the Statue it self is. The Figure sits in an inclining Posture, as looking into a Bason or Pond just below it : from it's vast long Beard, it's Arms and other parts hang what look like Icicles, the only Representation Stone could give of Water falling from it : It put me in mind of the *Jupiter Pluvius* on the *Antonine*-Pillar at *Rome*; — perhaps the Sculptor might take his Hint from that. This Representation of Water falling from him seems to signify the Springs and Cascades, frequent in the Tract of Mountains this Figure is intended to represent. It is *built* of several great Stones, which near the Eye look very coarse, but at a distance have a noble Effect. The *Iris* of each Eye looks like a great Glass Bottle. I measur'd one of the Feet, and found it to be nine *English* Foot long, and all the other parts of the Figure seem to be in a just Proportion to the Feet. Within it's Body is a pretty *Grotta*, adorn'd with various Stones, Mother of Pearl, &c. and some of their usual *Scherzi d'Acqua*. It is the Work of *John de Bologna*. This Performance might have serv'd him as a Model to cut the *Appennine* itself by, into a Statue; as a Sculptor * in *Alexander's* Time propos'd to have done Mount *Athos*. The Figure of the Statue is here presented.

* Dinocrates.

La Trap.

About a Mile or two further, the same way, lies the Convent of the *La Trap*-Monks, of the *Cistercian* Order; the strictest of all others in the *Romish* Church: They eat neither Flesh nor Fish, but live upon Roots and Herbs; and, at the beginning of their Institution, drank nothing but Water; but they died so fast with that Extremity of Abstinence, that now they drink Wine, to correct the Coldness of their Diet. They entertain'd us very handsomely in their way: Before Dinner, the Prior and two of the Monks brought Water for us to wash; one held the Bason, another pour'd Water out of the Ewer, and the third held the



A Colossal Statue representing

*St. Appennine Mountain,
by John de Bologna.*



the Towel. We had Herbs and Roots in great variety ; among the rest was Beet-root, dress'd with Oil, which was the principal Dish, and tasted very well. They had also some Plates of Eggs dress'd for us ; but these are not allow'd to themselves, except when they travel ; and then they may eat Fish likewise. They rise at Midnight to go to Church, and continue there at their Offices two Hours and a quarter ordinarily ; upon the principal Festivals, four Hours complete. They have all things in common,— *Non permettendosi a chi chesia, ne danaro, ne deposito, osservandosi perfetta Comunità di Beni*, as the Book of their Constitutions expresses it.— “ Not allowing to any either Money, or Property in any Goods, but observing a perfect Community in every thing.” Nor are they allow'd to have any *Will* of their own, even That is to be perfectly resign'd to the Command of their Superiour ; and this is required to be with the utmost Alacrity and Readiness. *Spogliatifi affatto della propria Volontà*. “ Divesting themselves intirely of any Will of their own.”— And afterwards, *Non suo arbitrio viventes, vel desideriis suis, &c. sed ambulantes alieno judicio & imperio, &c. non tardè, non tepidè, &c.* “ Not living after their own Way, or their own Inclination, &c. but conforming themselves to the Judgment and Command of others, &c. and that not with Reluctancy or Luke-warmness.” If any of them has committed any Fault, tho' it be only breaking or losing any Utensil belonging to the Convent, or has been guilty of any Excess whatever, he is to declare it spontaneously forthwith. If it be *Difetto esteriore*, [an outward Failing] it is proclaim'd in the Chapter. — *Le Colpe interiore vengono riservate al sacro Tribunale della Penitenza*. “ The inward Offences are reserved to be censur'd by the sacred Tribunal of Penance.” If a Fault be discover'd by any other than the Offender himself, his Punishment is to be greater : They are to work at Gardening, or other rural Labour three Hours in the Day.

Tho' their Life be a continual Abstinence, they have likewise set Fasts at appointed times.

They wear no Linnen ; and the woollen Shirts that are now allow'd them, is more than what was antiently admitted in the *Cistercian* Order : They lie upon Straw-Matresses, with very coarse Covering. They have a Physician and Chirurgeon, to

attend the Infirmary with proper Medicines; which is more than S. Bernard allows his Disciples; the Words of whose Rule are, — *Minime competit Religioni vestrae Medicinas quærere corporales. De vilibus quidem herbis - - - - - interdum aliquid sumere tolerabile est. At verò species emere, quærere Medicos, accipere Potiones, Religioni indecens est, &c.* —

“ It is no way suitable to your Religion to seek after Medicines.
“ for the Body: — Now and then (indeed) to make use of some
“ common Herbs may be allowable. — But to go and buy Drugs,
“ to send for Doctors, and take Potions, is unbecoming the
“ Religion you profess.”

When any of them is near Death, he is brought into the Church to receive the Extreme Unction: After which, he is carry'd back into the Infirmary to die in form; for he is to die not on his Straw Matrafs, but on loose Straw. The Abbot first sprinkles Ashes, which have been bless'd, in the form of a Cross, on the Floor: Then the Straw is laid, and the dying Person upon it: The rest of the Convent are summon'd by the Beating of a Board*, to see him die; repeating the Creed two or three times over, audibly.

* They make use of the like Expedient among several Orders to call the Monks up to their midnight Orations.

They are enjoin'd perpetual Silence among themselves; nor is a Word spoken, but in presence of the Prior, or some Superior; and that scarcely at all, except in pious Conferences, which are appointed at set times, and when Strangers are with them.

The only Return they expect, or will receive for the Entertainment they give you, is, That you buy some Sealing-wax, which they make of several sorts, and a Book of their Constitutions.

In our way from *Florence* to *Bologna* we pass'd over the *Giogo*, the highest and steepest Ascent of the *Appennine*, that is in that Part of *Italy*. The old Fellow that liv'd at the top of it (where we chang'd Horses) seem'd a sort of Deity of the Place; always wrap'd in Clouds: the House within was full of continual Smoke, which arose scarce at all here, but kept company with the Clouds, which were likewise continually hovering without. The old *Lar* of it, who was seventy three Years old, had liv'd seventy of them in that Place.

Having got down the *Giogo*, and coming on to *Fiorenzola* in the Night, we saw the Fires towards *Pietra Mala*: — Which
Father

Father *Kircher*, in his *Mundus Subterraneus*, *Lib. IV. Sect. I. Cap. III.* supposes to be *Spiracula Subterranei Ignis*, "Vents of subterraneous Fire." They appear'd to burn very clear in two places. The Burning, they told us, is increas'd by Rain. Father *Kircher*, in the same Place, affirms further, that this Fire in the Day-time (as I understand him) *ceu ex ardente subtus fornace, caligat & fumat, injectasque calefacit aquas, ac incendit stipulas.*—"as tho' there were a burning Furnace under, smothered and smokes, will make Water hot, and set Straw on fire." But the People there affirm it to be a sort of Lambent Flame, and without Smoke, so that in the Day-time nothing is seen there of it. And I myself, once before passing by that way, in the Day-time, saw not the least Appearance of Smoke there, tho' I took particular Notice; the Postilion shewing me the Place, where he said there appear'd Fire in the Night. And a *Milanese* Baron travelling in company with us at the same time, before we came to the Place, had told us, that somewhere thereabouts, a Fire appear'd in the Night, but he did not know whether it were not then too light to see it. One thing indeed is to be consider'd, That the Temper of this Place may vary, as that of Mount *Vesuvius* does; which burns not, nor smokes alike at all times, and sometimes not at all: And further, That, thro' some difference in the *Pabulum*, this may be supplied with at different times, when there is Fire there it may be more or less gross, and emit more or less Smoke.

At *Fiorenzola* (a little Town, but wall'd, as I remember) a poor *Capuchin* had taken possession of a Bed, and was just got warm in it, when we came to the Inn. But upon our Arrival, they rouz'd the poor Fellow to make room for one of our Company: Those Gentry pay little or nothing for what they have, and Money was better to the Host than a String of *Ave Maria's*.

After we had left *Fiorenzola*, we went over the Mounts *Livoli* and *Redicosa*, the latter a bad Passage. These are parts of the *Appennine* still. Soon after, we came to *Feligari*, a small Town; a little on this side of it, we left the *Great Duke's* Dominions, and enter'd the *Bolognese*: There were some Altars on the Road-side.

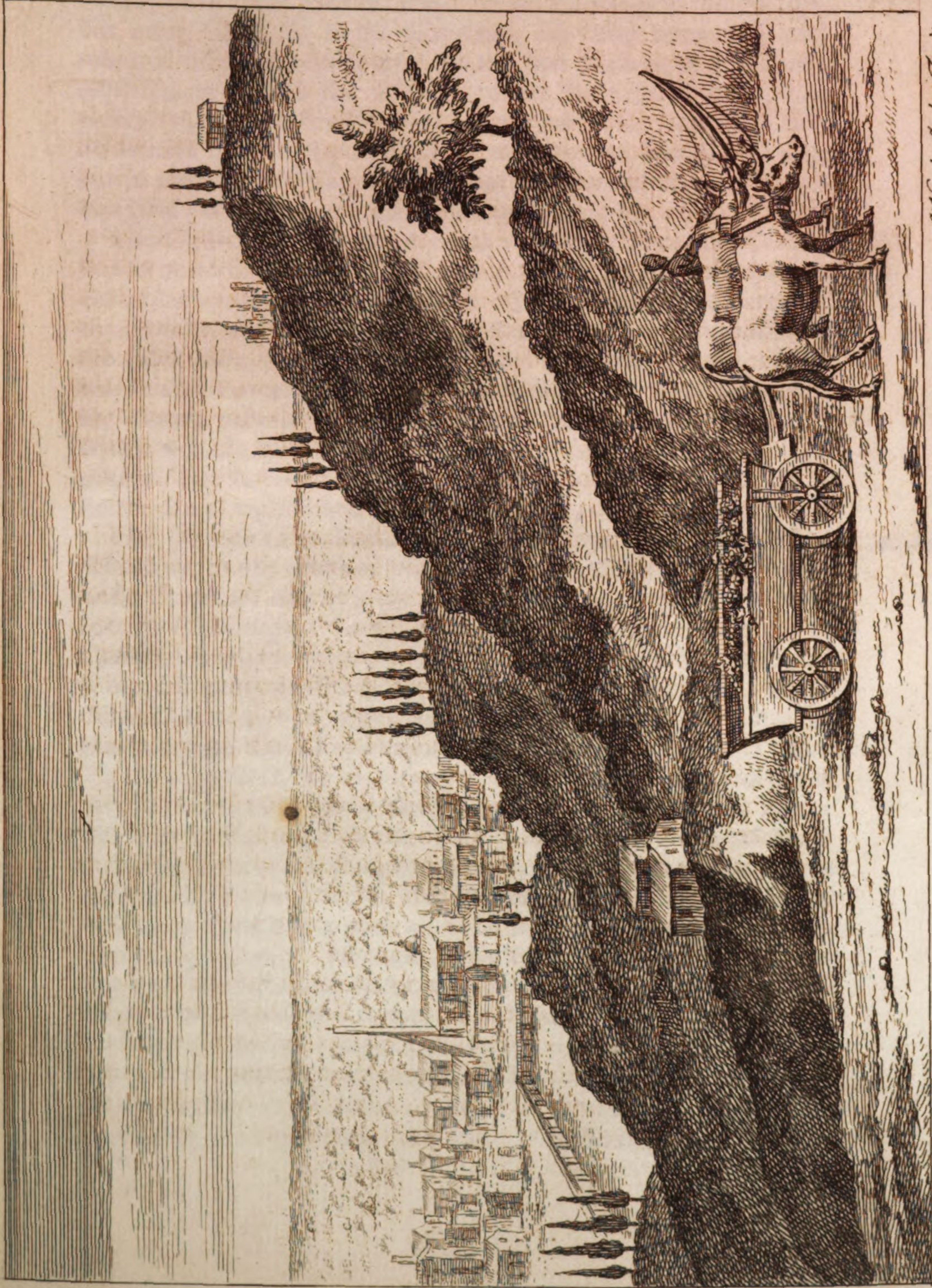
BOLOGNA.

THE City itself lies much upon a Flat, but has on one side of it several considerable Eminences; as that on which the noble Convent of *S. Michael in Bosco* stands, that of the *Capuchins*, and others: From each of these we have a very fine view, not only of the City itself, but of the vast Plain of *Lombardy* beyond it; which looks in the nearer part like a perfect Wood, as shewing at one view the many Rows of Trees which the Vines run up; some encompassing, others running cross the Fields: The Plain goes off at a Distance not unlike the Sea; for the Surface, as the Distance increases, appears smoother, by the lessening of the Objects that are upon it, still as they go off from the Sight, which has no other Bounds than what the Convexity of the Globe gives it. I have here presented a Sketch of the Situation of this City.

* Bologna la
grassa, Bolog-
na the fat.

The Grounds about it are very rich*, not only in the vast abundance of Vines, Olives, Chesnuts, and other Fruits, but likewise in Corn, and good Pasturage, which fills the Markers with great Plenty. The Beef they have there, is (I think) the finest I ever tasted. The poorer sort (tho' in so rich a Country, that abounds almost with every thing that even Luxury can desire or wish for) do in a manner subsist upon the *Biscotti*, as they call there the roasted Chesnuts, which the Hucksters roast in the Streets all about the Town.

All the principal Streets of the City, and many of the lesser ones, have on each side a handsome Portico, after the Manner of that in *Covent-Garden*. Some Portico's are of one Order of Pillars, some of another; some oddly fancied, of no regular Order. The Entrance into the Palaces (of which there is a great Number in this City) is generally very pleasant: You see at once from the Street into the Gardens quite through the whole House, which is often built round a Court: The Disposition of the Pillars is handsome, with a Mixture of Statues sometimes, and Greens, to enliven the Prospect; and often a perspective Painting on a Wall, at the further end, to continue it. The Front on the Outside is generally well built, and in some must be called fine; the Proportion of the Rooms within, very good: but Brick Floors,



G. Vander Gucht fecit.

View of y^e Situation of Bologna.
with y^e Manner of y^e Carriages in Lombardy. Vide pag. 32.

Floors, as in other parts of *Italy*. The Paintings in the Palaces, but more especially in the Churches, are vastly numerous, and many of them exceeding fine, by the best Masters of the *Lombard-School*, which the *Virtuosi* of the Place are so hardy as to prefer not only to the *Venetian*, but even to the *Roman* itself: So much I believe may be allow'd, that no one Family ever sent out so many great Disciples as that of the *Caracci* did, of whose excellent Works there is great plenty.

The Churches are some of them very fine; but, after having said so much of those at *Rome* and *Naples*, &c. I shall forbear enlarging upon those of this City. The Convents are many of them exceeding magnificent, particularly that of the *Dominicans*, the *Olivetans*, and the *Carthusians*. The two last are a little way out of Town. The *Olivetans* is that of S. *Michael in Bosco*, already mention'd. These Fathers have a circular Cloyster, which was admirably painted by *Guido*, *Ludovico Caracci*, and others; but has been miserably abus'd: They have a Gallery a hundred and eighty four Paces long.

The *Certosa* [*Carthusians*] stands in a fine Air, and pleasant La Certosa Situation, in the midst of Vineyards. They have several Courts with Cloysters, one as large as the great Court of *Trinity College* in *Cambridge*. Each Father has to his proper Cell a pretty Garden, in which some of them are very curious, having many exotick Plants, &c. One of them had Fish in his Cistern, which did eat Lettuce, and other Herbs out of our Hands. This Father had tried some Experiments in Grafting; as of a Vine on a Fig-Tree, Jasmin on an Orange, which had taken, and grew. All of them have some Employment for their vacant Hours. We saw a fine inlaid Table which was made by one of them. Another makes little Images: Another, Snuff; carrying it thro' the whole Process, from the planting the Tobacco. Father *Giovanni Girolamo* paints in Oil, and Water; turns with the Rose-Engine, &c. He shew'd us a Basso-Relievo in Ivory [good Figures] which he had made, and hollow'd behind, that it look'd as if it were chas'd. He is well-skill'd in Perspective and Opticks. He shew'd us several distorted Draughts of his own, which in polished Cylinders appear'd regular. He has a fine Collection of Prints, Intaglio's, Cameo's, and natural Curiosities. In one part of the Convent they have some very handsome Apartments for

for the Reception of Strangers. They have excellent Paintings in their Church, of all the *Caracci*, and others. About the Church are as many several Chapels as there are Fathers in the Convent, with an Altar to every one. In one of these is the celebrated Piece representing S. *John* preaching in the Wilderness; by *Ludovico Caracci*: *Padre Giovanni Girolamo* tried his Hand at Engraving it. In another part of the Church is the Communion of S. *Jerom*, by *Agostino*: Which the *Bolognese* oppose to that of the same Subject at *Rome*, by *Domenichin*. These (as several other Orders) eat no Flesh, rise at Midnight, and keep Silence; two or three Days in the Week they dine together in the Refectory, the other Days separate, in their Cells.

It were endless to enter into Particulars of the most excellent Paintings in the Churches, conventual and others; besides, that there is a printed Book which gives some Account of them all. I think, indeed, one can hardly have a just Idea of the *Bolognese* Masters, such as the *Caracci's*, *Guido*, &c. who has not seen their Performances in the Churches here; the great Freedom of Hand, and the superior Spirit in those grand Designs strikes much more than what we generally see in their smaller Pieces does. I cannot forbear mentioning one piece (of a lower Rate than what I have been speaking of, tho' a very good Picture too,) which I chiefly remark'd for the Particularity of the Design: 'Tis in the Church of the *Mendicanti* * within the City. S. *Joseph*† [for they always Saint him in *Italy*] is on his Knees, before the *Blessed Virgin* big with child, asking pardon for having suspected her Chastity: with one hand she raises him up; with the other she points upwards, as shewing from whence her Pregnancy was deriv'd: Some Angels are close by: One claps his Finger to his Nose, as in waggery; another goes off with his Face turn'd a little aside, and his Arms spread, as in derision. They keep this Picture cover'd, but allow'd us a Sight of it, and I snatch'd the Opportunity of making a very hasty Sketch of it, which I have here presented. The Picture was painted by *Tiarini*, and is an Altar-piece in one of the Side-Chapels.

* There is another of the same Title without the Walls.

† An odd Picture.

Body of S. Catharina Vigri.

In the Church of *Corpus Domini* they shew'd us the Body of S. *Catharina Vigri*, clothed in Cloth of Silver: In her right Hand she holds a Silver Cross, her left rests on a Book which lies on her Knee: She sits under a Canopy, the Curtains of which



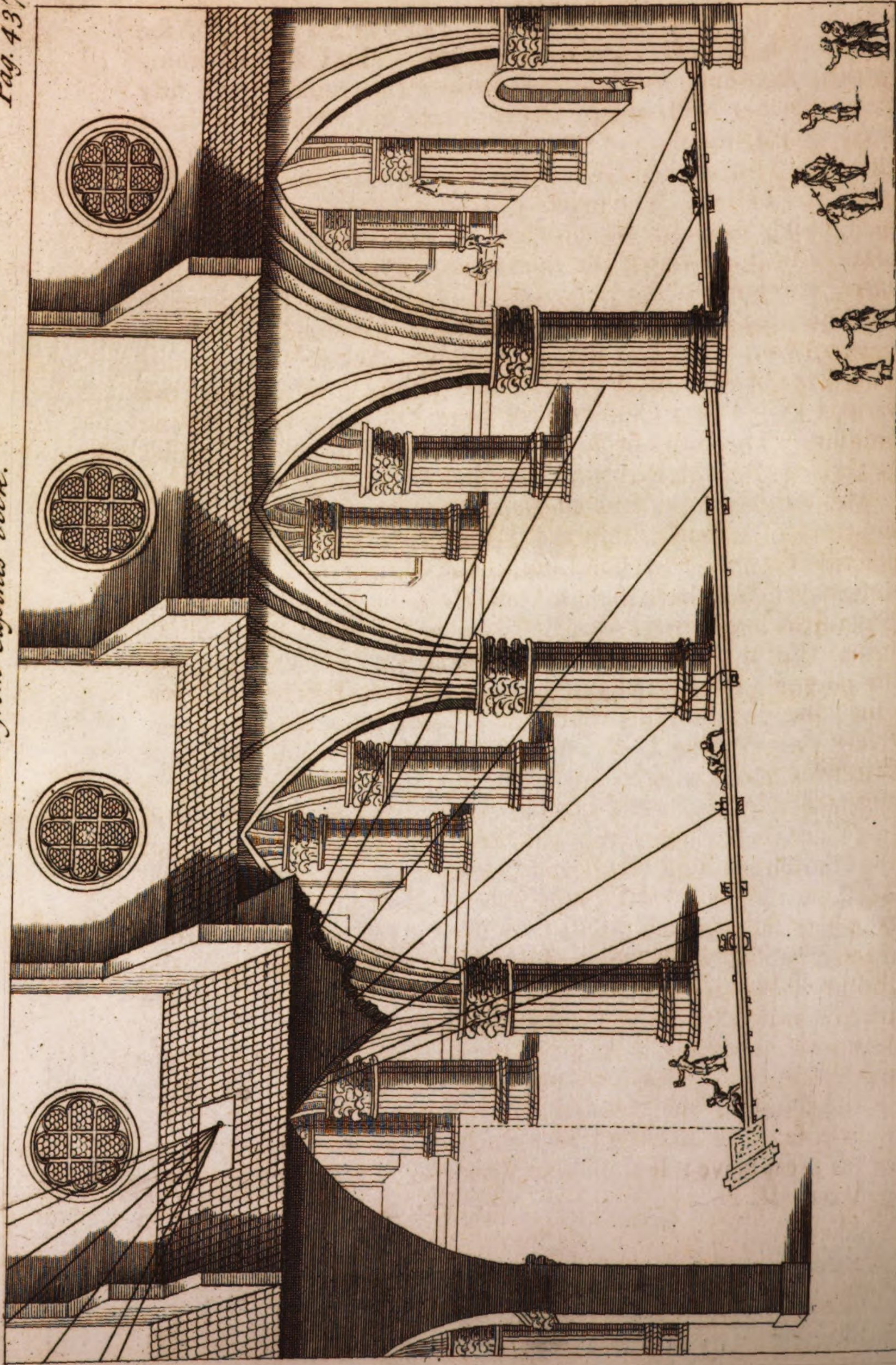
*S. Joseph begging pardon of y.^e B. Virgin &c. G. VanderGucht Fecit.
Tiurini pinxit Bononice.*

1840
The following is a list of the
names of the persons who
were present at the
meeting of the
Society of Friends
held at the
meeting house
on the
first day of
the month of
the year 1840

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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*Meridian Line in y.^e Church of S. Petronius at Bologna.
this View is taken from Casini's book.*

Pag. 437.



which are held back by Angels, gilt over: Other Angels of the same sort hold Wax Tapers on each side. This Lady, according to their Account, has been dead above two hundred and fifty Years, yet her Nails grow, and are pared once a Year, and her Body wash'd, the Flesh of which they tell you is as soft as when alive: — That is to be taken upon their Words, for you see her only thro' a Grate. The upper part of the Face is black; about the Lips it is more of a Flesh-Colour; the Hands and Feet look black. In this Church is a most celebrated Picture of *Han. Carracci*, it represents the Resurrection of our Lord. There are several painted upon Canvass in *Guazzo* [Water-Colour,] by *Franceschini*, who was living when we were there, but old: This Expedient he made use of to obviate the ill Effect which the various Lights in a Church have upon Oil-Painting, as to the Shining. The Death of *S. Joseph*, in a Side-Chapel, is the most celebrated of all his Performances, and is highly esteem'd.

Mr. *Misson*, sure, fancied *Bologna* to be directly under the Equator, or at least within the Tropicks, when he set about to describe *Cassini's* Meridian Line in the Church of *S. Petronius*; or he never could have told us, The Hole in the Roof thro' which a Ray of the Sun enters, was directly over the Noon-Point of the Line. But tho' the Latitude of *Bologna* were changed, to serve his purpose, he wanted still another Expedient, when he imagined the Noon-Point of the Line could be always the same. Every Point in the Line where the Sun's Ray at any time falls thro' this Hole is a Noon-Point, but never exactly the same any two days together; nor can ever be directly under the Hole, in a Place that is not within the Tropicks. The Situation of the Church is almost South and North, and not almost East and West, as that Gentleman tells us it is: How else should a Meridian Ray fall, as he himself does (in that respect truly) describe it? *i. e.* obliquely between the Pillars that go along one side of the great Nave, and so as but barely to find a Passage between them: Whereas, if the Church stood almost East and West, the Ray would take its Course [with some Obliquity] across the Body of the Church. The Rays enter into the Church through a Hole in the Roof of the Side-Isle: The Line on which they fall begins in that Isle directly, under the Hole, and ends at the bottom of the great Nave: It consists of a narrow Slip of Copper, with a

Meridian
Line.

Border of white Marble on each side of it, laid in the Pavement; and has Divisions upon it for all the Degrees of the Ecliptick; and the several Signs are marked, and every tenth Degree of each numbred. The Height of the Hole above the Floor is about ninety Foot *English*, as I gathered from a Measure, cut in the Wall, which is exprefs'd to be the one hundredth part of the Height of the Hole; the Length of the Measure is ten Inches *English*, and about six Eighths of an Inch. One end of the Line is, as I have observed, directly under the Hole, at the point upon which a Line let down from the Hole perpendicularly to the Floor, would fall; and for thirty five foot from thence has none of the Divisions or Marks above mentioned upon it: At that distance is the first Division, and by it is cut the Mark for the Tropick of *Cancer*, because when the Sun is in that Tropick, the middle of the Meridian-Ray falls on the Middle of the Line at that Division; and as the Sun is then at its greatest height, that Point is nearer the Perpendicular of the Hole, than any other upon which a Ray of the Sun can ever fall. From thence to the Mark for the Tropick of *Capricorn*, which is at the Extremity of the other end of the Line, is a hundred and eighty seven Foot *English*, so that the whole Line is two hundred and twenty two Foot *English* long; whereof a hundred and eighty seven are graduated, for the Degrees of the Ecliptick, and the other thirty-five (as I have mentioned) are undivided. The usual Characters of the several Signs are cut in the marble Borders, at the proper Divisions, the ascending Signs on the one side of the copper Slip, and the descending on the other. You have here a Draught of that part of the Church where the Line is described, as also of the Line itself: On the Wall, near the Measure which I mentioned to be cut there, which shews the Height of the Hole, is the following Inscription cut in a fair Marble.

D. O. M.

D. O. M.

AVCTORITATE ILLVSTRISSIMORVM SENATORVM
PRAESIDIS, ET FABRICENSIVM
MERIDIANA HAEC LINEA HORIZONTALIS
SOLEM IN MERIDIE E' TEMPLI FORNICE
AD INSCRIPTA COELESTIVM LOCORVM SIGNA TOTO ANNO EXCIPIENS
ANTE XL. ANNOS PER INTERCOLUMNIVM OBLIQUE' OCCVRRENS
REPERTO ANGVSTISSIMO TRAMITE PERDVCTA
ECCLESIASTICIS ASTRONOMICIS
GEOGRAPHICISQVE VSIBVS ACCOMMODATA
A' IOANNE DOMINICO CASSINO
BONONIENSIS ARCHIGYMNASII ASTRONOMO PRIMARIO
ET MATHEMATICO PONTIFICIO
AB EODEM IN ITALICO ITINERE E' REGIA ASTRONOMICA PARISIENSI
REGIAQVE SCIENTIARVM ACADEMIA
QVO' AD CHRISTIANISS. REGEM LVDOVICVM MAGNVM
ANNVENTE CLEMENTE IX. SVM. PONT. CONCESSERAT
AD SOLEM ITERVM DILIGENTISSIME' EXPENSA
COELESTI MERIDIANO ADHVC MIRE CONGRVERE INVENTA EST
ET SEXCENTIMILLESIMAM TERRAE CIRCIVITVS PARTEM
AB INITIO AD SPECIEI SOLIS HYBERNAE IPSAM FINIENTIS MEDIVM
ACCIPERE
HORIZONTALI AVTEM POSITIONI VNDE EXIGVO TEMPLI MOTV
INAEQUALIQUE SOLI ATTRITV RECESSERAT ACCVRATE' RESTITVTA
INSTANTE ANNO
MAXIMAE AEQVINOCTIORVM IN KALENDARIO GREGORIANO
PRAECESSIONIS
HIC' POTISSIMVM' OBSERVANDAE
LABENTE ANNO SALVTIS MDCXCV.

There is in the *Certosa* at *Rome* a Meridian Line, much in the nature of this, on the Floor, made by Signor *Bianchini*, who (I think) was Disciple to *Cassini*.

In this Church, on the Feast-Day of the Saint, to whom it is dedicated, and who is Protector of the City, we heard a noble Concert of Musick, Vocal and Instrumental, in which the Performers were above a hundred and forty in number.

They have here a Bank for lending out Money to poor Persons, much in the same manner of the *Monte di Pietà* at *Rome*.

Instituto.

Besides the antient University of *Bologna*, they have an Academy of a late Erection, which they call the *Instituto*: The *Latin* Inscription over the Gate at the Entrance, styles it

BONONIENSE SCIENTIARVM ATQVE ARTIVM INSTITVTVM
AD PVBLICVM TOTIVS ORBIS VSVM.

The Ground-Floor is set apart principally for Designing or Drawing, and is furnished with Casts in *Gieffo* of some of the principal Statues in *Rome* and *Florence*, to design after; and at certain times is provided with living Persons likewise. At the Entrance into this Apartment are two Designs of human Figures, large as Life, with Measures upon them shewing the Proportion of the several Parts; done by *Valeriano Milani*, who is for Justness of Drawing esteem'd one of the best in *Italy*. There is Liberty for any body to design here *gratis*. In another Room, Architecture and Perspective are taught by a Master, who gives daily attendance there. The Cieling of this Room is painted in Fresco by *Pelegriano Tibaldi*, in a bold masterly Manner; some Academical Figures, foreshorten'd: Some historical, particularly some parts of the Story of *Polypheme*; from whence *Hanibal Caracci* seems manifestly to have taken a Hint for his *Polyphemes* in the *Farnese-Gallery* at *Rome*. In a Room within that, are Models in Wood of the *Trajan* and *Antonine* Pillars, and the chief Obelisks in *Rome*, according to their just proportions, tho' of small size.

Above stairs are many Apartments, Repositories of several sorts of Curiosities, natural and artificial. In the *Stanza Botanica*, besides vast variety of Plants, are pieces of Wood of all Trees that are known. Another is for Minerals and Fossils. Another
for

for the various sorts of Marble: In others, are Instruments us'd in Astronomy, and other parts of the Mathematicks; Fortification and Gunnery, with Models of Fortifications and Cannons, &c. In another are Air-Pumps, and other Instruments us'd in Mechanical Experiments.

There are Professors likewise, upon whom Stipends are settled to read Lectures in these and other Matters.

In other Apartments, are Instruments us'd in the several sorts of Handicraft Trades; till it comes to a perfect Smith's Shop in one of them. They shew'd us some of the old wooden Plates for Printing, in imitation of Drawings; an Art which once flourish'd much in *Bologna*. There are three of the Plates for the same Print; the first gives the lighter Dye of the middle Tinct, all over, except the principal Lights, which are left hollow'd in the Wood; the second gives a deeper Dye of the middle Tinct, where it is necessary; the third is for the strongest Shadows and the Contours of the Figures. We have an ingenious * Artist among ourselves, who excels in this Way, whose Performances the World is no stranger to. His Plates (some at least) seem to be of Metal. * Mr. Kirkhall.

In another Room are Representations in Painting, of several Meteorological *Phænomena*, about the *Alps*, &c. One shewing Clouds where Thunder and Lightning are generated, below the Tops of those Mountains.—*Fulgetra non deorsum modò, sed etiam sursum & quaquaversum emitti*, as in the Inscription on it.—Views of *Cataracts* of the *Nile*, and other Places, with the Rainbows formed by them.

Other Apartments there are for Antiquities, Idols, Inscriptions, and other Curiosities of that nature, with four hundred Copper Plates of Animals, Plants, &c. intended to be published, with Books giving Descriptions of them. The principal Apartments have Friezes painted by the *Abbate Primatecio*, *Nicola del Abbate*, and others.

This Building was a Palace, but was appropriated to this Use with the Allowance of *Clement XI.* † being purchas'd by the Publick, (as I was there told) at the Instance of General *Marfigli*, who at his own great Expence furnish'd most of the Apartments above mention'd. † I have seen a Medal of Clement XI. where this Instituto is the Reverse.

One day, as I was Designing somewhat there, the General came in, and finding I was an *Englishman*, he told me he had been in *England*, and spoke much in praise of it.

Publick Palace.

The *Publick Palace*, where are several Courts of Justice, the Residence also of the Cardinal Legate, and *Gonfaloniere*, with his *Antiani*, is vastly large, but not at all beautiful on the outside. There are several fine Apartments within, and some excellent Paintings by *Guido*, *Paolo Veronese*, *Carlo Cignani*, &c. In one part is a large Repository of Curiosities; and here are shewn the hundred and eighty seven Volumes in MS. of *Aldrovandus*, with the wooden Plates for the Cuts of the printed Editions, and Limnings in other Books [some very curious] of the Animals, Vegetables, &c. that he treats of.

* So they call all on this side the Alps.

We were at a Collation in this Palace given by the Cardinal-Legate in Carnival-time; where were mobbish doings among the Ladies, even those of the first Quality, who scrambled like Boys for the Sweetmeats, which they pocketed, and sent off in Handkerchiefs, &c. A *Tramontane** Company could but have behav'd thus. However grave and reserv'd the *Italians* are at other times, they throw off all at the Carnival, in other Places, as well as they do at *Venice*.

In the Piazza before this Palace, is a noble Marble Fountain, with an admirable Statue of *Neptune* in the middle, by *John de Bologna*, and Water-Nymphs below, with the Water spouting out of their Breasts, in Copper.

Palace Ranuzzi.

The *Palazzo Ranuzzi* is particularly famous for a very large and fine double Staircase, and a noble Hall: The later is quite new, and but just finish'd when we were there, 1721. It is adorned with *Corinthian* Pilasters, and other Ornaments, well imitating Stone; with Paintings in *Guazzo*, the History of the Family; and one representing the King of *Denmark's* Reception in that Palace. In the Apartments, instead of Chimneys, we saw large *Caldano's* of Silver, for Charcoal, in the middle of the Rooms.

Pal. Fantucci.

At the *Palazzo Fantucci* † is another fine Staircase, which they say cost fifteen thousand Crowns: The Steps are of *Greek* Marble, each of one piece.

At

† *Elephantucius*: There has been a Saint of this Family, whose Picture is in the Palace.

At the *Palazzo Pepoli* I observ'd an Inscription which shews ^{Pal. Pepoli.} they deduce the Origine of their Family from some imaginary Son of a King of *England*.

IOANNES ALVERDI VI REGIS ANGLIAE FILIVS
FAMILIAE FVNDATOR CCMLXXII.

Elfred, or *Alfred*, must be the King they mean : who according to some of our Chronicles did begin his Reign in the Year 872 ; but how he is made the sixth of that Name, King of *England*, or the sixth King of *England*, I know not : And we hear but of two Sons that he had, *Edward*, and *Ethelward*.

The *Palazzo Caprara* is one of the most magnificent for Ar- ^{Pal. Caprara.} chitecture ; it is built round a Court, of which a large Staircase with a double Ascent, takes up one side : A Gallery runs along the opposite side, furnish'd with Spoils taken from the *Turks*, by a General of this Family. In this, and some other Palaces of *Bologna*, we saw some of those admirable Carvings of *Bonini* in Wood, fix'd within Boxes, representing Forests of Trees ; so delicately wrought as to move with a Blast of Wind : One of this sort I have heard is somewhere in *London*.

The Palace of the Marquis *San Pieri* is nothing extraordi- ^{Pal. San Pieri.} nary for its Structure, but has the best Collection of Paintings I saw in *Bologna*. There are of all the *Caracci*, some in Oil, some in Fresco ; of *Guido*, *Albani*, *Simon da Pesaro*, *Guercino*, and others ; with some excellent Sculpture of *Algardi*, and Signor *Mazza*, a very good Master, living when we were there.

Count *Favi* has also a very good Collection, some Friezes, ^{Count Favi.} and other Pieces by the *Caracci*, and other of the *Lombard* Masters. This Count shew'd us several things of his own copying, very well perform'd.

In the *Palazzo Bonfiglioli Senatorio*, among several other <sup>Pal. Bonfig-
lioli.</sup> excellent Paintings, is a *Flight into Egypt* of *Joseph* and the *Blessed Virgin* with *Christ* ; by *Ludovico Caracci* : They are passing over a Water in a Boat : One Angel holds the Sail, and another the Mast, and spreads his Wings to the Wind. The Linen about the *Blessed Virgin's* Head seems to gather the Wind too : so that every thing appears as contributing to the Motion. The Countenances of the *Virgin* and *Christ* are admirable ; as
indeed

indeed is the whole Picture.—The Ferry-man rows after the *Venetian* Manner.

The *Bolognese* will not bear a Comparison of *Hanibal Caracci* with *Ludovico*. Had *Ludovico* been as equal to himself as *Hanibal* was, I know not whether indeed he might not have claim'd the Preference; but such Inequalities as are sometimes seen, even in the several parts of the same Piece, do take off a good deal from his general Character; particularly in that famous Piece of his, the *Caduta di S. Paolo* [which is the Term they give to what we call the Conversion of *S. Paul*] in the Church of the *Franciscans*. But, in some he is almost superlative. The *Bolognese* give his Manner the Epithets of *ferocissima, terribile, tremenda, &c.* as striking with Awe and Reverence.

Pal. Zani.

In the *Palazzo Zani* is that celebrated Picture of *Parmegiano*, the *Madonna della Rosa*, the Design of which is pretty well known by the many Copies there are of it.

Here are some Cielings painted in Fresco, by *Guido*.

Bonfigl. di Galiera.

At Signor *Bonfiglioli's di Galiera*, are some good Paintings; and there is likewise a great Collection of fine Drawings, of all the *Caracci*, *Raphael*, *Giulio Romano*, *Mich. Angelo*, *Polydore*, *Guido*, *Coreggio*, &c. Some in Frames and Glasses hung up in the Apartments, and two large Books full: These contain great Variety of the best Masters of the *Roman*, *Bolognese*, and *Venetian* Schools: Some of the highest finish'd that I have seen of *Giulio Romano*, heighten'd with a White-wash. Besides these, this Gentleman has a fine Library, and Collection of Medals; He was extremely obliging and communicative.

Sign. Belucci.

Signor *Belucci* [a Banker] has several good Paintings; and one Room furnish'd all with Drawings; a great many very good, by the *Caracci*, *Guido*, &c. Among them is an original Drawing of *Raphael* for the famous Picture of *S. Cecilia* in the Church of *S. Giovanni in Monte*: It varies a little from the Picture.

In the *Stra * Maggiore* [the greater Street] we saw a Hall finely painted, Sides and Cieling in Perspective; by *Dentone*. The Per-

* *Stra* for *Strada*. The *Bolognese* are very frugal in their Pronunciation; they seldom give you above half the Word.

Performances of *Metelli* and *Colonna* the same way (pretty frequent in the Churches and Palaces) are very much esteem'd.

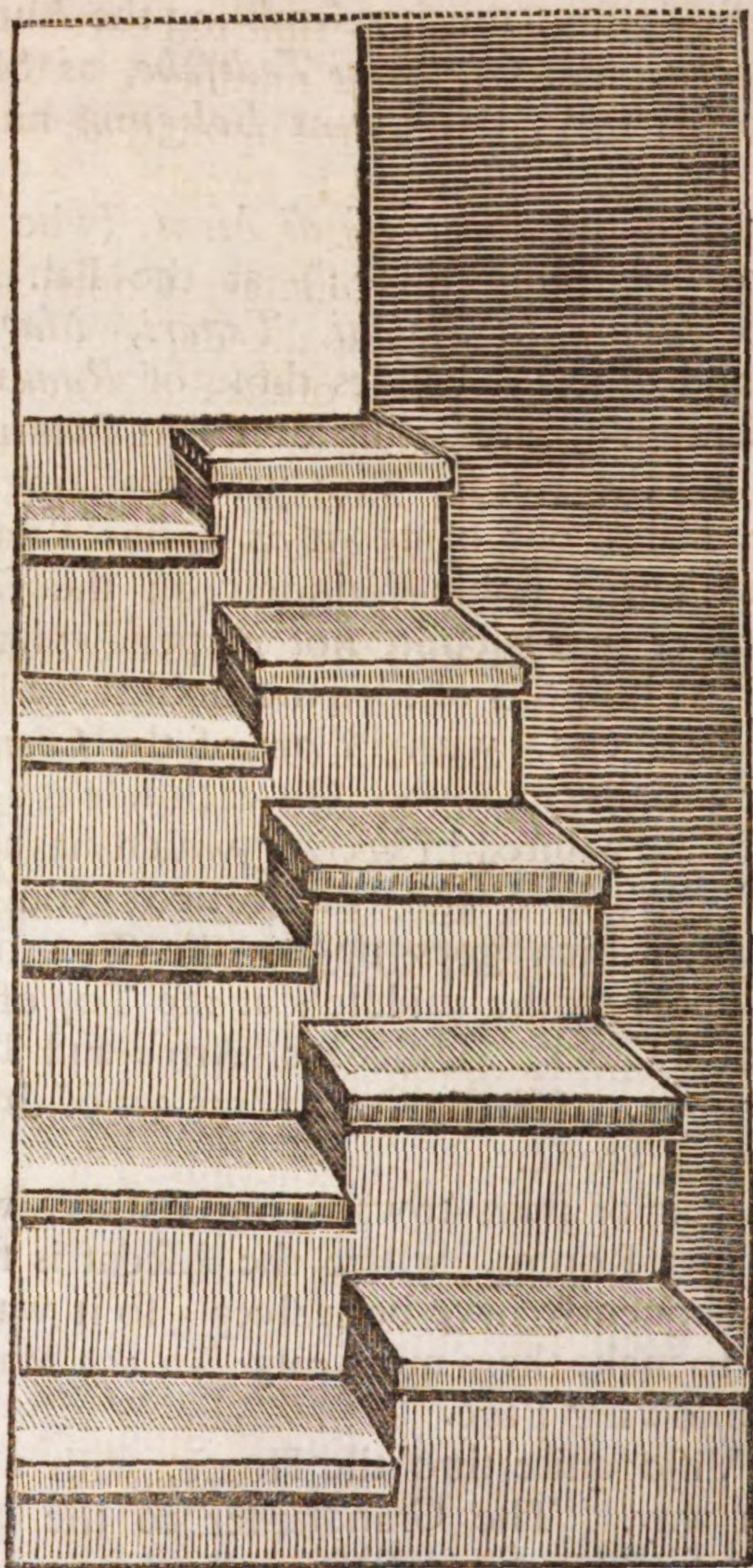
On the Outside of the *Palazzo Bolognini* we saw some very fine Heads in Sculpture, much resembling the Antique; by *Alphonso di Ferrara*, and *Giovanni Tedesco*, as Signor *Mazza* [lately mention'd] said; but Count *Bolognini* himself told me they were all by *Alphonso*. Pal. Bolognini.

At the Palace of the *Marchese di Monti* (who was *Gonfalonier* when we first came there;) at the *Pal. Malvasia*; at that of Signor *Quaranta Isolani*, *Tanari*, *Magnani*, *Ratta*, *Zambeccari*, and others; besides those of *Ranuzzi*, *Caprara*, &c. above-mention'd, are many excellent Paintings, which I forbear troubling the Reader with particularizing. Pal. Monte.

About five Miles out of town is a fine Palace of Count *Albergati*; there is a noble Plainness on the Outside. The Wall of the lower part is built, not perpendicular, but sloping, Bastion-wise. Within, is one of the noblest Halls I have seen. A Portico at each end, with Pillars of the *Corinthian* Order, which support a Gallery above. On each side is a sort of *Vestibulum* (the Cieling painted in Fresco) which has an open Passage each way. Thro' these and the Portico's you may go quite round the Hall, which goes up to the Top of the House. There is a Cupola in the middle; at the Top of which is the Hour-Circle of a Clock. Unicorns, Arms and Trophies are at each corner above. All the Ornaments are of *Stucco*, but perfectly resembling Stone. Pal. Albergati.

There is a pair of stairs towards one corner, which leads to some small upper Rooms, where the Ascent is strait, and the Steps must consequently have been steep; so it was contrived to divide them, to make them more easy: in the Manner as will be seen in the following Page.

There is a Visto quite thro' the House, with a most pleasant Prospect each way. The Grandfather to the present Count built it, and design'd it all himself.



Another piece of Work we saw (and 'tis an uncommon one) a Portico of three Miles in Length, which goes from one of the City-Gates along a Flat of a Mile and a half, and from thence for a Mile and a half more up an Ascent to a little Church

Church on the top of a Hill, where is lodg'd a Picture of the *Blessed Virgin*, pretended to have been painted by S. *Luke*. 'Tis for the sake of this *Santa Imagine* (as they call it) that this Portico was built, to make the Processions along it, in devotion to that Image, which is not at any time to be seen without a great deal of *Apparatus*, lighting great number of Wax-Tapers, &c. tho' the Sun shine at the same time upon it, as it did when we saw it. The Devout look upon it kneeling, and have a Set of Prayers usual upon the Occasion.

This Portico was built by voluntary Contributions; many of the Arches were done wholly at the Expence of the Nobility, and are distinguished by the Arms of the Builder, which are painted within them, and are repeated in every Arch where the same Person built several. The meanest Artificers, the Ostlers in Inns, and other Servants, have also done their *Quota*, which is likewise distinguish'd by Inscriptions, and some Device under each Arch instead of a Coat of Arms. At certain distances are little Chapels or Oratories, with devotional Pictures in Fresco.

In another Church, called *S. Paolo in Monte*, sometimes *l'Osservanza*, a little way out of town, I saw a Crucifix of Wood, under which was written *Questo Crucifisso ha parlato*, [This Crucifix has spoken]. I ask'd one of the Monks what it had said; but he was not ready to tell me. He had doubtless the best of Reasons for it.

The well-known Ænigmatical Epitaph [*Ælia Lælia*, &c.] is in the Possession of *Domenico Francia*, a Merchant, at the *Casa Ralta*, about a Mile out of *Bologna*. It is inserted in the outside Wall of the House. There have been above forty Books written with an Endeavour to explain it, and, by what I can find, it is still as far from being cleared as the dark Author intended it should be. One of the latest (which ought to be the clearest) is a piece of Jargon as unintelligible as the Thing itself.

In the Garden of the Marquess *Poeta*, we saw one kind of the *Ficus Indica*, the Fruit red, the Leaf thick, and like a Dog's Ear. This grew not as a Tree, but rather as a Plant, close to the Ground. There are of the same Name about *Naples*, which grow as Trees about two or three Yards high.

We saw Jessemin here flowering in *November*, and the Gardener told us it does so all the Year round, and that they made twenty Pistoles *per annum* of the Flowers, and sometimes more.

They grow all along an *Espalier*, not above twenty Yards in length.

Bologna is a Place where they deal much in *Essences* and *Perfumes*, as they likewise do at *Rome*; which makes the Market the better for odoriferous Flowers.

* They often
there say *Sieur*
for *Signor*.

The *Gonfalonier* for the time being is the chief Magistrate in the City, on the part of the Republick, as the Cardinal-Legate is on the part of the Pope, and goes attended with Guards. The Senators take this Office in their turns. Of these the Number was once only forty, but upon their becoming subject to the Pope, He added ten more; yet they are still called the *Quaranta*, and in all personal Addresses they are stiled *Sieur* * *Quaranta*. The Office of *Gonfalonier* continues but two Months, and long enough too, considering the constant Attendance they are obliged to: for, they are required to be continually at the publick Palace, and there to hear in person the meanest that comes upon any Business to them. If the *Gonfalonier* sleeps a-nights at home, 'tis in strictness a Desertion for that time, tho' not insisted on, for they do at night go to their own Houses by connivence: but he is accountable if any thing ill happen, during his Absence from his Post; where he is supposed to be always present, and ready with his Guards about him upon any Emergency; which a noble Person very truly call'd a mounting the Guard for two Months. The Office devolv'd, when we were there, upon Signor *Legnani*, our next Neighbour: The Marq. *di Monte* was his Predecessor. At the Accession of each new *Gonfalonier*, there is a customary Fee of Eatables to the *Swiss* Guards, called a *Merenda*, which they fetch from the *Gonfalonier's* House to the publick Palace in great Ceremony. The Procession of the Animals, the Oxen led along with Garlands, the Wine, &c. put me in mind of an antient *Roman* Sacrifice; the Hog, the Wether, and the Ox, much resembling the old *Suovetaurilia*. The Particulars of the Procession would be too tedious and trifling. They made the Creatures as fine as they could, gilding the Horns and Hoofs of the Oxen, &c. and likewise the Snouts of the Hogs; perhaps as having now done with rooting in the Dirt. A Fountain of Wine was running all the Time of the Ceremony; which was finished with a Largess of Bread to the common People, and Money thrown among them; — then the *Gonfalonier* goes attended by

by the *Antiani**, who are eight Noblemen of the City chosen * *They are called Consules Bimestris, as I have observed in their publick In-scriptions.* by him as his Companions, together with the rest of the Nobility, Senators, &c. to the publick Palace; where he receives from the preceding *Gonfalonier* the Standard [*Gonfalone*] of the Republick, and Instructions from him of the present Posture of Affairs, and what he is to do: And then he takes the usual Oaths, which are administred by the Cardinal-Legate. The Cardinal-Legate continues for three Years; he is appointed by the Pope, together with a Vice-Legate, and other Assistants. He issues out his Orders, with the Consent of the *Gonfalonier* and Senate; who, I suppose, must not refuse it. They have the Word LIBERTAS still flourishing in their City-Arms, and glory much in their Republick, with a S. P. Q. B. in all their publick Places: yet they seem to be pretty much under the Hank of his Holiness; tho' in a far better State than most of their Neighbours.

They have in their Churches a diverting Piece of Devotion, *Oratorio*, which they call an *Oratorio*: It is a musical *Drama* of two Acts, after the Manner of the Stage-Opera's, with *Recitativo* between the Songs. The Subject is either some Scripture-Story, or a Story of some of their own Saints; generally the last. Between the Acts there is a Sermon; so timed (I suppose) to secure such of the Audience as might be apt to leave the Preacher in the lurch, if they were not to have some Musick to sweeten their Mouths with at last. The Whole is introduc'd with a Performance somewhat unusual, a *Discorso* (as they term it) spoken by a little Boy: We heard two of them: The first was about six Years old, who mounted the *Rostrum* with a manly Gravity, and after having saluted the Audience, cock'd his Hat, (for they are cover'd upon such Occasions in the Churches) and with a solemn Wave of his Hand, pronounc'd *Silentio!* before he began his Discourse. The later could not be above four Years old, both by his Size and Speech, for he could but just speak plain; him they drest up in the Habit of a Priest; and the little Creature perform'd to a miracle. The Subject of the Discourse is taken from the Occasion of their meeting; the former was upon the Eve of All-Souls; Charity to our Friends in Purgatory was the Topick. The later was on the Night of the Grand Procession, on account of the Plague, which was then at *Marseilles*: of That, Repentance and Humiliation was the Subject. They teach those little Orators, not only the Emphasis and Accent, but

but the proper Action likewise, which they perform extremely well.

There was at *Bologna* (as in other Cities of *Italy*) upon the last mention'd Occasion, a Week's Intermission from Opera's, and all publick Diversions, by order of the Pope, which they call a *Jubilee*, for the taking out of Indulgences at certain Churches*, appointed by the Pope. I thought it odd to call a time of Humiliation a *Jubilee*; but it is term'd so, as I was informed, because Heaven is then declar'd by his Holiness to be in a particular manner open. On the first Day of the *Jubilee* there was a general Procession of all the Religious Orders, and also of the Citizens in several Companies, thro' the most publick parts of the City. Several particular Processions continued all the Week. The Processioners wear upper Garments of Linen, which they have ready upon such Occasions, with Veils over their Faces, having Holes only for their Eyes to peep thro'. He that carries the Crucifix goes before them bare-foot. They go to attend Funerals in like manner; and upon those Occasions Boys are sometimes dress'd with Wings to represent Angels attending the Corpse, which is carried with the Face and Hands and Feet uncover'd.

On the Eve of the *Immaculate Conception* [Dec. 7.] we heard an † Academical Performance, consisting of short Exercises, some in verse, some in prose, upon the immaculate Conception of the *Blessed Virgin*, spoken by several in their turns; among which were some of the chief Quality of the City, the President of the Society beginning the performance. It was in the Church of *S. Francesco*‡. The Cardinal-Legate, and *Gonfalonier*, were present. The first of them upon this and all other Occasions of his Appearance in publick has a sort of Throne, with a *Baldachino* or Canopy, erected for him. The Performance concluded with Fireworks, Illuminations, &c. On the Day following (which was the Feast-day) was a great Concert of Musick, both vocal and instrumental, in the same Church, which they told us was compos'd by a Boy of thirteen Years old.

On

* Some Churches have more Privileges than others, and some Altars in the same Church, for this purpose.

† An *Academy* is a general Word us'd among them for publick Assemblies and Performances, whether of Musick, or of *Belles-Lettres*.

‡ The *Franciscans* are extraordinary Sticklers for the Immaculate Conception; in opposition to the *Dominicans*; for which Reason they signalize themselves particularly on this Feast.

On the 11th of *November* [*S. Martin's Day*] is held an annual Feast in memory of the Banishment of the *Bentivoglio*-Family from *Bologna* for attempting to maintain the Sovereignty of that Place against the Pope, [*Julius II.*] after several Popes his Predecessors had been possess'd of it. Their Palace was pull'd down, never to be rebuilt, and the Ground still lies vacant. The Family is now settled at *Ferrara*, where they have a fine Palace. The Cardinal of that Name and Family happen'd to be at *Bologna* about the Time of this Anniversary, when we were there, and did not scruple to remain in the City the very Day of the Feast.

Next to the Place where the *Bentivoglio*-Palace was, that of the Marquis *Paleoti* is. The Execution of the Brother of this Marquis in *England* occasion'd this Reflection at *Bologna*, with respect to their having imprison'd the E. of *Peterborough*, in Fort *Urbano*: "That the *English* were a People not to be jested " with. We did (say they) but imprison one of their Counts, " and they have hang'd one of our Marquisses." The Marquis we saw at *Bologna* convers'd with us with more Candour and Freedom, than (as *Englishmen*) we could have expected.

I observ'd more poor naked Boys in *Bologna* than in any City whatever that we were in. The Reason I was told is, that they are turn'd out of the *Pietà* at six or seven Years old, and no care taken of them afterwards*. When I have gone out early in a Morning I have seen them lying in heaps by Dozens, nestling together as close as they could, like little Pigs, having no other Covering than the sorry Rags they wear all day, nor any thing under them, except perhaps a little Straw, upon the cold Stones under the publick Porticoes; and the Winters there are at least as cold as ours.

* In the *Pietà's* at Milan and elsewhere they are entertained till fourteen Years.

We see there several Children of the better sort, dress'd (as soon as they can go) in the Habits of several Orders of Friars. These are devoted from the Womb; either for some Deliverance of the Mother from some imminent Danger at the Birth, or upon some particular Occasion during the Pregnancy.

The *Bolognese* Nobility, tho' they live in the City, keep their Country Estates in their own hands, which are manur'd and till'd by their Vassals, and other poor People at low Rates. The Produce of them, or great part thereof, is brought to their Magazines in Town; and in their Dealings they make a chief part of their

their Payments in Corn, sometimes in Wine; which the People of Quality there retail: as they likewise do at *Florence*; where they have little Wickets in their Gates, or Walls, of a size only to put thro' a single Flask of Wine.

Bologna is a Place of freer Conversation than most in *Italy*; the Men gay, genteel, and sociable; and the Ladies not so reclusive as in most other places.

About a Post and half from *Bologna*, towards *Modena*, is the *Fort Urbano*, already mention'd, built by *Urban* the VIIIth, who raised the *Barberini*-Family. A little beyond that, near the *Ponte del Einza*, we left the *Bolognese*, and enter'd the *Modenese*.

M O D E N A.

WE went here to see the Duke's Palace, and the fine Gallery of Pictures, for that they call it (a Gallery of Pictures, being the usual Term in *Italy*) tho' it is indeed a Suite of Rooms one within another. To give a particular Catalogue of them all, would be but such an Entertainment to the Reader as the calling over an Inventory would be. The most noted ones are,

The famous *Notte di Coreggio*, a Nativity: 'Tis so far a Night-piece, as that all the Light of the Picture flows from the Infant, who seems perfectly to shine: And tho' there be scarce any Shadow at all in that Figure, yet the Limbs are all perfectly well rounded off, with an inexpressible Delicacy and Tenderness. The Shadows cast on the rest of the Figures, with little Lights catching on the several parts, and a bright one on the Face of the *Virgin*, which is just over the *Christ*, have a most delightful Effect. This Thought has been follow'd by great Numbers of others, which we have seen. This is one of many that were taken out of the Churches: And there is a Copy of it now in the Church of *S. Prosper* at *Reggio*, where the Original once was. The Copies serve the Devotion of the People as well; and the *Virtuosi* see them in a much better Light where they are, and better preserv'd. His Highness doubtless thought so, or else He who was once a *Cardinal* himself, would hardly have deprived the *Church* of them.

Among the many Pieces of *Titian* in this Gallery, there is one particularly noted for its high Finishing; it is called the *Moneta*, being the Tribute-Money shewn to *Christ*. But some of his in
this

this Collection, tho' not so highly finished, are (I think) preferable to it.

They shew another Picture, which is said to be of *Coreggio*, but a good deal differing from his usual Manner: It is most highly finish'd, and (if one may object any thing to so celebrated a Piece) seems rather over-labour'd, and the Feet not very correctly drawn. It is a *Magdalen* lying along, and reading, with her Head rais'd up, and supported by her right Hand. 'Tis set in a silver Frame adorn'd with Jewels. There is a Copy of it at *Parma*, said to be by *Titian*, but it seem'd to me rather in *Caracci's* Manner. This famous Picture is closeted up, and when shewn, is brought forth with great Solemnity. I have seen at *London* a little Picture representing part of the same Figure, said by the Possessor, *Abbate Riari*, to be *Coreggio's* first Thought for this. In the Room where they shew this Picture, are several Ritratts of his Highness's Ancestors at full length, by *Titian*, and other eminent Masters. The Collection is chiefly of the *Lombard-School*, except a *Madonna* of *Raphael*, and another, which is a *Bacchanal*, said to be of him; but, only call'd his first Manner, and that dubitable; and, Three Battles of *Giulio Romano*, with one or two more Pieces of other Masters.

The Apartments are small, and have but little Furniture, which you can call fine, besides the Pictures. There has been some new Work at the Palace, but it seems at present to be at a stand. The *Facade* to the right is finish'd without, and the same side of the Palace unfinish'd within: The other side *vice versâ*. There is a handsome Stair-case, and an open Portico leading to the Apartments. From *Modena* we pass'd thro' *Reggio*, already spoken of, and so to *Parma*.

P A R M A.

THE View of this City thro' an Arch (like a Triumphal one) about a Furlong distant from it, is very pleasant. You come a considerable way in a strait Road, and all along have in view one of the principal Towers, exactly answering the middle of the Arch.

The two famous Cupola's of *Coreggio*, and other Paintings of that Master in the Dome, and in the Church of S. *Giovanni* of the *Benedictines*, have been describ'd by several; so I forbear enlarging upon them. Tho' 'tis with great pleasure one observes the admirable Beauty and Harmony in these grand Performances, even at the Distance they are seen, yet I believe every one that sees them, feels some regret that he cannot have a nearer view of them, especially such as would be inquisitive as to the Colouring Part, which had so great a share in the Character of that Master. They are much decay'd.

The Theatre at *Parma* outdoes all I ever saw for Magnificence of Structure, and advantage of seeing; and of hearing too; at least in some respects. It will contain (as they told us there) fourteen thousand Spectators. One Effect of the Contrivance in it is wonderful with respect to the Hearing; that speaking but a Degree above a Whisper, the Words are distinctly heard from the remotest part of the Stage to the very Door of the Entrance at the other end, as we tried in several Instances. This was what we took notice of in the empty Theatre; for there were no Opera's on foot when we were there. But I have heard an eminent Master of Musick in *Italy* complain of this Theatre, as not doing Justice to the Musick, in the Performance of an Opera; that it is not heard to so much advantage here, as in some other Theatres.

The Pictures in the Duke's *Gallery* are too numerous to trouble the Reader with a full Account of them, and many of them too fine to be barely mention'd: However, I will take notice of two or three of the principal.

Some *Madonna's* of *Raphael*.—One is call'd the *Madonna del Gatto*, from a Cat coming from under the Table. This manner of Description is frequent in *Italy*: as *Parmegiano's* famous *Madonna della Rosa*, at *Bologna*.

Another, with the *Christ* lying on his Back, and the Arms flung up, a most lively Figure; 'tis the same Attitude as that at *Loreto*. Another of *Raphael*, a Holy Family, painted in that Palace; of which some Copies are in *England*.

Andrea del Sarta's famous Copy of *Raphael's* *Ritratt* of *Leo X.* &c. which is at *Florence*. The Gallery-Keeper, when he shew'd it us, called it an Original of *Raphael*. I knew that other Account they sometimes give of it, and advis'd him for the

the future to allow it to be a Copy; and stick to the old Story of its being such a Copy as even *Giulio Romano* could not distinguish from the Original, tho' he himself had work'd in one part of it.

A fine Ritratt of *Paul III.* by *Titian*. There are two or three Ritratts of this Pope: One when he was very old, in *Guazzo*, over the Door at the Entrance.

A *Danaë*, and *Cupid*, by the same; excellent.

Antea, *Parmegiano's* Mistress, with a Squirrel on her Arm: The Figure stands with the Face fore-right; by *Parmegiano*.

A *Venus*, surrounded with *Cupids*; one leads off a Girl: by *H. Caracci*.

The Marriage of *S. Catherine*, little; admirably good. I think it as agreeable a Picture as most I have seen: by *Coreggio*. Signor *Gabbiani* of *Florence* made a very good Copy of it, which we saw at his House there.

At the upper end of the second Gallery, which makes a right Angle with the first, is a Piece of Fresco-Painting of *Coreggio*, representing the Coronation of the *Blessed Virgin*, which was brought from the *Tribuna* of the Choir of *S. Giovanni*, when that *Tribuna* was taken down to enlarge the Choir: but the Painting was taken care of, and brought to this Gallery, by the Father of him who shew'd us the Gallery, who was then living, 1721. It is finely colour'd, and in a great Style; much in the Manner of the Cupola of that Church.

There is in this Gallery a Piece of Rock-Crystal two Foot ten Inches, by two foot six; it is a *Biceps*, in the Figure they generally describe *Parnassus*.

Out of this second Gallery you go into a Room, where is a very large, valuable, and finely dispos'd Collection of Medals, which will still be much enlarg'd by a late Purchase, not yet added to them. Those now there, are not hid in Drawers, as usual, but are all ready for view at once, on several Tables, which have over them a Defence of Wire (no hindrance to the Sight of them) to prevent pitchy Fingers, which are now and then found among *Virtuosi*, and which that very Room has not been free from. And for seeing the Reverse, there is a Contrivance to turn them all, a whole Row at one turn. Besides the Medals, here are a great many fine *Intaglio's* and *Cameo's*; among the

last I observ'd a most excellent one of *Marc. Aurelius*; and another of the *Rape of Ganymede*; from which *Mich. Angelo*, no doubt, took his Design for that Picture of his which was in the Duke *di Bracciano's* Palace, purchas'd among others by the Duke of *Orleans*. I have seen in *England* one of the same Design.

Among the Drawings which are hung upon the Walls of this Room, I observ'd an admirable one of *Giulio Romano*, a Banquet of the Gods, with this Line writ on it.

Συμπόσιον τῶν ἐξ ἱ Θεῶν, *Procul este Prophani.*

They shew likewise Drawings of *Raphael's* Transfiguration, and *Michael Angelo's* Last Judgment, which they call Originals; as they do a Picture of the later, at the upper end of the first Gallery, which they say is *Michael Angelo's* *Sbozzo* [or first Model] for that Performance. I could not agree with them, tho' it is a fine Piece: It has too much finishing, and too little Spirit, and is not so firmly drawn as to induce one to believe it to be what they call it. The chief Masters, whose Works make this admirable Collection, (and some of whom have been nam'd already) are *Raphael*, *Giulio Romano*, *Coreggio*, *Titian*, *Schidone*, *Ludovico* and *Hanibal Caracci*, *Parmegiano*, *Andrea del Sarta*, *Guido*, *Lanfranc*. Nor must we forget a most ingenious Female Artist, of whose Work there are two Pieces: In one is her own Ritratt: In the other are her three Sisters, &c. as the Inscription shews,—*Sophonisba Angussola, Amilcaris filia, tres suas sorores, & ancillam pinxit MDLV.* The former is much the same with that in my Lord *Cadogan's* Gallery.

In the *Palazzo di Villa*, or Garden-House, which is at the other end of the Town, tho' there are many excellent Paintings of *Hanibal*, &c. yet in shewing this Palace they lay the greatest stress upon the last and unfinish'd Work of *Agostino*, in Fresco, the Sides and Cieling of a small, but pleasant Room.

In one part they shew this Inscription.

Augustinus Caraccus, dum extremos immortalis sui Penicilli tractus in hoc semi-picto fornice moliretur, ab officiis pingendi & vivendi sub umbrâ Liliorum gloriose vacavit: Tu, Spectator,

Speſtator, inter has dulces picturæ acerbitates paſce Oculos, & fatebere decuiſſe potiùs intactas ſpeſtari, quam alienâ manu tractatas maturari.

“ While *Augustine Caracci* was attempting to give the finiſhing Touches of his immortal Pencil to this half-painted Vault, he here beneath the Shade of Lillies, with Glory reſign’d at once both his Art and Life. Whoever thou art that vieweſt the ſweet Roughneſſes of theſe Paintings, feed thine Eyes, and confeſs that it was fit they ſhould rather be view’d without being farther touched, than be wrought up and finiſhed by any other Hand.”

About five Miles from *Parma*, we paſſ’d the *Taro*, in a Ferry made of two Boats, as already deſcrib’d at the *Po*.

About a Mile further, we paſſ’d by the *Castello Guelpho*.

About three Miles beyond that, we came to *Colorni*, a Seat of the Duke of *Parma*’s: ——— Nothing there ſo remarkable as to engage our Stay.

At *Borgo S. Donino*, which is two Poſts, about fifteen Miles, from *Parma*, we ſaw a Convent of Jeſuits newly built, where thoſe Gentlemen have good fat Poſſeſſions.

P I A C E N Z A.

THREE Poſts more brought us to *Piacenza*, another City of the Duke of *Parma*.

In the Ducal Palace, upon the Walls of the Hall, and in the Apartments, are painted in Freſco the Hiſtories of *Alexander Farnese*, and of Pope *Paul* the Third.

In the great *Piazza* is an Equeſtral Statue in Copper of the ſame *Alexander*; and another of *Ranuccio*, with this Inſcription, RANVCCIO PIACENTIAE ET PARMAE D. GONFAL. PERPET.

In the Church of *S. Sisto* is a *Madonna* of *Raphael*, with the *Chriſt* in her Arms, ſtanding on a Cloud, if one may call it ſtanding, for ſhe ſeems perfectly in motion: Below is *S. Sisto* on one ſide, and *S. Scholaſtica* on the other.

In the Dome are ſome very good Paintings of *Lud. Caracci*, *Lanfranc*, *Guercino*, *Camillo Procacini*, and *Franceschini* of *Bologna*. ——— The Organs and Muſick-Galleries in this Church are finely built. In

In the Church of the *Madonna Campagna* are some good Paintings of *Pordennone* in Fresco.

This Duke has an *Irish* Company in pay, who keep guard at the Palace where his Highness resides. After we had seen the Palace, and the Servant who shew'd it had been handsomely-gratified, one of the inferior Servants came to our House to ask Money, tho' he had given no attendance at all, nor had any thing to do with us. • Such a thing would look very odd in *England*, how far soever the *Italians* may value themselves upon *Punctillo* above the *Tramontani*; were there indeed any stress to be laid upon the Behaviour of such Fellows, who have as little regard to the Honour of their own Masters, as they have of Civility to Strangers.

We pass'd the *Po* a little without *Piacenza*. At *Mirandola* we left the Duke of *Parma's* Dominions, and enter'd the *Milanese*: A small Ditch parts them.

In this Road we met one with a Cloak made of Rushes.

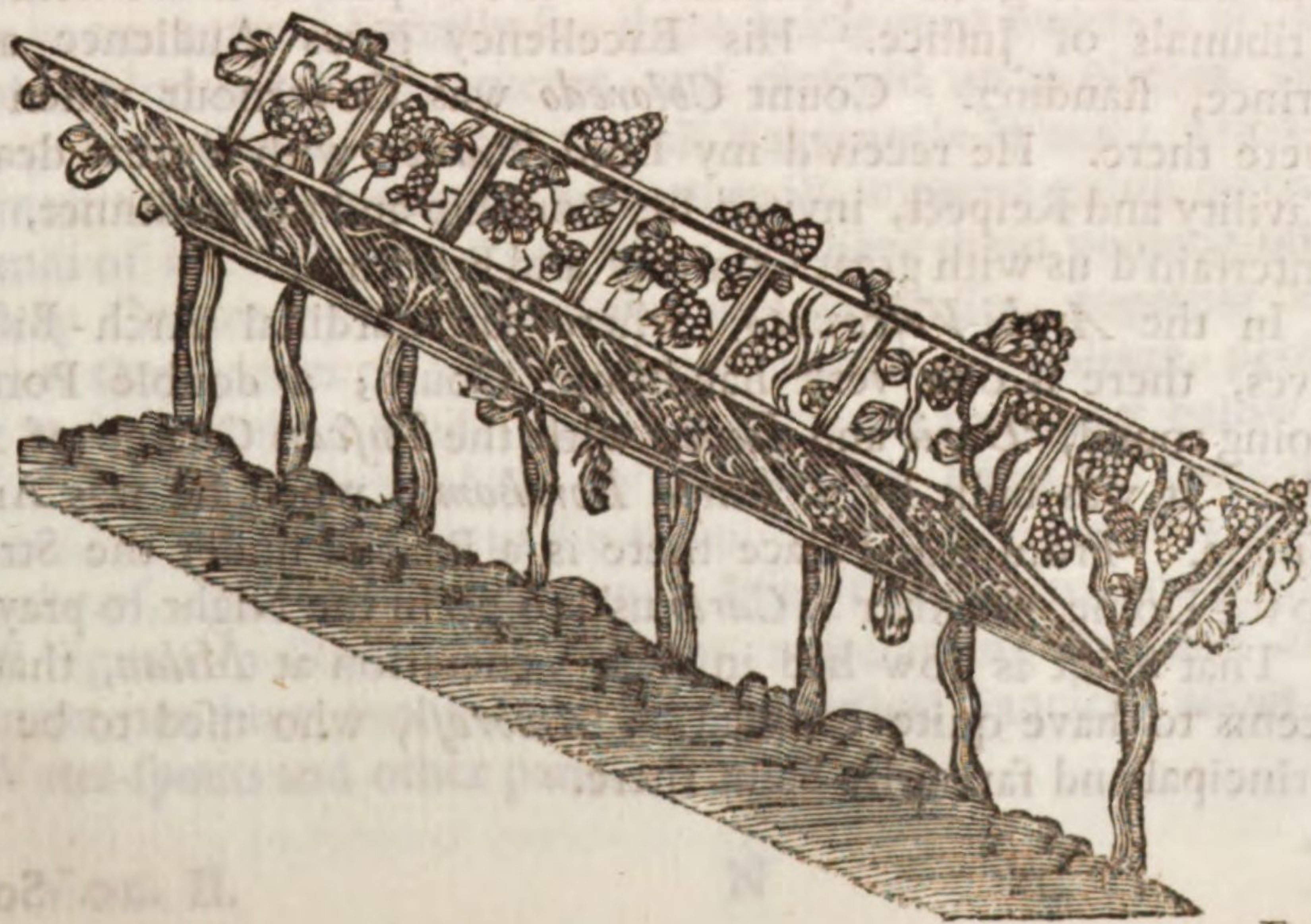
At *Lodi*, two Posts short of *Milan*, they now make the best Cheese in *Italy*; formerly the best Cheese of that sort, used to be made about *Parma*: and thence took the Name of *Parmegian*, or *Parmezan*, which, notwithstanding the Change of Place, it still retains. It has a Quality very opposite to our *Cheshire*; for 'tis reckon'd most in perfection, when a Moisture stands visible in the Pores of it: and that is of so viscous a Consistence, that when you break a Lump of it in two pieces, and draw them gently asunder, you may see the Moisture extended like a Multitude of small Hairs from one to the other. Such as I have tasted in *England* has been drier, so as not to shew that Effect.

We met with nothing more, worth taking notice of, till we came to *Milan*, which is seventeen Posts from *Bologna*, all an open, fair, and exceeding good Road, except about five or six Miles near *Casali*.

MILAN.

M I L A N.

THIS City is celebrated for its Extent, the Fortifications being said to be near eight Miles round. As all the chief Cities of *Italy* are distinguish'd by their several Epithets, *Genoa* the Stately, *Florence* the Fair, &c. so *Milan* is stiled the Great; not but that I found it much Finer too than I expected, by some Accounts I had heard of it. It is situated upon a fair and fertile Plain, well water'd with abundance of Rivulets, which have been brought thither with a good deal of Art and Contrivance, as well as Expence. In some places as we came along, we saw them brought one over another, where the Grounds lay so that the Currents must cross; so that one Brook ran over the Bridge, while another ran under it. By the help of these Currents they lay their Rice-Grounds under water, which that Grain requires: It grows in great quantities about six or seven Miles from the City. I suppose they have industriously avoided planting it nearer the City; for, tho' the Grain be wholesome, the Air where it grows is not esteem'd so, by reason of the stagnated Water. The Vines about *Milan* are made to grow much in the form of a Hay-rack for a Farm-yard, raised about four or five foot from the Ground; and with these the Fields in some parts are over-spread.



FRONT

From the Top of the Dome we had a full View of the great Plain around the City ; the nearest Hill we saw, they told us, was above thirty Miles off : Others, to which the Plain extends itself, are vastly further. The City is almost circular, and has been fortified all round, having a large Castle on one side. Tho' so large a City, it has not what one can properly call a River ; but it is water'd by two Currents, to each of which they give the Name of *Navile* ; one of them surrounds the Outside, the other runs concentrical, within the Town. As these were brought thither by Art, so they are not very large, but, in the Manner they are disposed, they do very well answer the Conveniency of the Place, especially that within the Town.

The Great Church, and the chief Place of the Tradesmen, [*Piazza de' Mercanti*] are much about the Centre of the City ; as if at the placing them they had in view the equal Conveniency of all the surrounding Inhabitants, both with regard to their spiritual and temporal Concerns.

The Streets are generally broader than what are usually found in the Cities of *Italy*. The Houses are not very fine on the outside ; nor are the People so fond of giving the better sort of them the Title of *Palazzo*, as in other parts of *Italy*. The Governour's House is indeed distinguish'd by that Name ; tho' it has little title to it for any Beauty on its outside ; but it is very large, and has some good Apartments. In one part of it are held the Tribunals of Justice. His Excellency gives Audience as a Prince, standing. Count *Coloredo* was Governour when we were there. He receiv'd my Lord *Parker* with a great deal of Civility and Respect, invited his Lordship and me to dinner, and entertain'd us with great Courtesy and Freedom.

In the *Archi-Vescovato*, where the Cardinal Arch-Bishop lives, there is one very handsome Court ; a double Portico going round, *Doric* and *Ionic*, with the *Tuscan* Charge of *Rustic*. It was built by S. *Carlo Borromeo* when he was Arch-Bishop. From this Palace there is a Passage under the Street, to the Dome, whither S. *Carlo* us'd to go in the Night to pray.

That Saint is now had in such Veneration at *Milan*, that he seems to have quite eclipsed S. *Ambrose*, who used to be the principal and favourite Saint there.

Some few of the principal Houses have handsome Fronts ; and many others, which want that Advantage, are very handsome within, and have fine Apartments ; and their Possessors are courteous.

The Churches are several of them fine enough ; some of them fronted with white Marble, and in a good Taste of Architecture ; but now and then a little over-charged with Ornaments.

The famous *Dome*, so much talk'd of, disappoints one a little Dome. at first sight, the Front being not half finish'd, and the Floor within, above half way up the great Nave, being yet only pav'd with Brick ; and Women are allow'd to have Stalls, and sell Fruit there. A great deal of the rest of the outside is yet unfinish'd too ; tho' it was begun to be built *Anno* 1387, which is above three hundred and thirty Years since. *Antonio Homodei* was the Architect of it ; as I found by a Medaglion of him in white Marble among other Ornaments, at the Top of the Church. The Architecture is *Gothick*, but as rich and fine of the kind as can well be. It is all white Marble within and without ; but Dirt and Smoke have pretty much chang'd its Colour in the older parts : And for Ornaments, it is indeed surprising. Besides above two hundred Statues of white Marble, some of them very good, which I counted, larger than the Life, that go round the two Sides and the East End, there are lesser ones almost innumerable, about the Windows and other parts ; they are in one respect literally so, there being great numbers of them hid behind other Ornaments, and closeted up in Niches, some in perfect Cages, of what we call Tabernacle-Work : There are a multitude which cannot be seen at all, without going up to the Leads of the Side-Isles ; and there you have them peeping out of every Corner by the Windows and Buttresses, together with other Ornaments of Basso-Relievo Figures and Foliage, perfectly curious in their kind, and finer (I think) than any below ; as if they meant particularly to reward the Pains of those who should come up so high to see them. Besides what is already spoke of, there are a great many large *Cariatides*, and a world of Figures in Grotesque Attitudes, representing Dragons, and I know not how many sorts of Chimerical Fancies, about the Water-spouts and other parts.

The Top is all to be cover'd (but who knows when?) with white Marble: a good deal is done; tho' it seems but little, when compar'd with what still remains to be done.

The new Marble Covering is of large flat Stones, about three Inches thick; the Joints are not covered, but well cemented together, with a Mixture of Pitch, Oil, and pounded Marble, and there is a narrow Border left round the Edge of each Stone, whereby the Joint becomes the highest part; this is to prevent the Wet from resting there. And as this Marble Covering cannot so well conform with the Shape of the several Vaults which form the Roof of the Church, the Outsides of the Vaults are raised with Brick, to bring the Work to an even slope, or hanging level, at the Surface: By which means there is a very unequal Pressure, there being a vast Thickness of Bricks in the lower parts, and by a gradual Diminution they end in nothing at the Top.

Count *Forieri*, a Nobleman of *Milan*, a great Virtuoso, shew'd us one day two old original Designs of the Architect [*Homodei*] for the Front; but they have neither of them been follow'd in the Work itself; and the later Directors of it have studied a Refinement in the Taste of Architecture, by making the Pilasters, Door-cases, and such Window-cases as are done, somewhat in the *Greek Way* instead of *Gothick*: But it seems not to have so good an Effect as they propos'd; for the Work is now not of a piece: This is, *varias inducere formas*, the very thing that *Horace* warns *Composers* of all kinds to avoid. There are some good *Alto-Relievo's* on the Front, by *Jo. Pet. Lasanius*: But they have left more than half of it unfinished, ('tis above a hundred Years, they say, that it has not been touch'd) and are at work on other parts, which they go on with in the *Gothick Way*, suitable to the rest; but in a very slow Manner; which they are not without their Reasons for. All the five Gates are finished; and two Windows on the left hand of the Entrance.

The Front they give in the Print of this Church is all imaginary; it is what never was there; and never is like to be there, since they have now changed the Design of it. The Inside puts one a good deal in mind of *Westminster-Abbey*, except that this has five Isles. The outside of the Choir is set round with *Alto-Relievo's* of white Marble, Scripture Stories; by *Andr. Biffi*. The Inside, over the Stalls of the Canons, is adorned with *Mezo-Relievo's*

Relievo's in Wood, of the Life and Miracles of *S. Ambrose*. They have taken care particularly to represent his Expulsion of *Theodosius* out of the Church, the Emperor's Submission at his Feet, and Re-admission thereupon. The Gates, which upon that Occasion he shut against the Emperor, they shew'd us at another Church, built (as they say) by *S. Ambrose*, and since dedicated to him. So much of the Floor as is pav'd with Marble, is indeed very fine. More than half of the whole Church is done; but they do not go on with it now, nor have they in the memory of any Man living. The Capitals of the Columns are set round with Niches of spired Tabernacle-Work, and many of them are fill'd with Statues. The whole Number within and without the Church is said to be four thousand four hundred; and they are still making new ones to supply the vacant Niches.

The most celebrated of all is one of *S. Bartholomew*, which was once on the Outside, but is now plac'd on a Pedestal within the Church. It is indeed a fine Piece of Sculpture, the Muscles all firmly express'd; for the Saint is intirely stript of his Skin, which is flung as a loose Drapery over some parts of him. *Marco Ferrerio*, called *Agrate*, was the Author of it; and they have written under it,

Non me Praxiteles, sed Marcus finxit Agratus.

Over the Choir, high in the Roof, is preserved what they say is a Nail of the Cross, in a Case of Cryстал, plac'd in the Center of a Sun of gilt Metal, with Angels of the same Material among the Rays; some with Vessels of Incense; others, with the other Instruments of the Passion. Under the Choir is a Grotta-Chapel, where are deposited the Relicks of some Martyrs. Lamps are continually burning there. But the most precious Relique of that kind is the Body of *S. Carlo*, which is kept with great Veneration in another subterraneous Chapel which has a Communication with that last mentioned. In the Church, just under the Cupola, there is an Opening thro' the Floor into this Chapel; the Opening is cover'd with a Grate of Wire, and has a Parapet-Wall round it, as if it were a Well; it is all surrounded with great Silver Lamps, and has a Canopy over it, hanging from the Crown of the Cupola: The ordinary one is changed

for a very rich one, on the Feast-Day of the Saint. Whenever I came into the Church, I always found People at their Prayers before the Shrine of the Saint; and I observ'd upon the Wire-work, which covers the Opening, several small pieces of Money thrown there by the Devotees; which I was told is their Offering towards supplying the Lamps with Oil. The Windows of the Church are most of them of stain'd Glafs, like those of *King's-College Chapel in Cambridge*. This Church is not incrusted, or cas'd, as the most usual way is, but built with solid Marble; except that there is some Brick-work in the middle of the very thickest Walls, as we saw in several of the unfinished parts, when we were going up to the top of the Church; but there too the Marble was of a considerable Thickness and Strength. By I know not what sort of Computation they reckon that the Expence of the Fabrick amounts to two *Bajocs*, that is, about a Penny Farthing *English per Ounce*.

I have been the more particular in my Account of this Church, because it is so much talk'd of, and from which I had such Expectations; such as were indeed baulk'd in some respects; but, at least answer'd, if not exceeded in others. The Measures of it are seen in the Prints.

Ch. S. Laurence.

The Church of *S. Laurence* is a fine Structure, not large, of an octagonal Figure. Just before it stands a Row of sixteen noble antique Pillars, *Corinthian*, fluted. I could not be certainly informed what they are the Remains of; nor does Father *Montfaucon*, who mentions them in his *Italian Diary*, say any thing to that matter. At one end of them is an antique Inscription, but it gives no Light as to the Structure of these Pillars; unless (possibly) a Guess about what time they were erected: but that is very uncertain, for the Inscription might very likely be brought thither from some other Place. The Inscription is to *Lucius Aurelius Verus*; it contains nothing more than his Titles, and Genealogy as far as *Nerva*. I transcrib'd it, but finding it publish'd by *Montfaucon*, I omit it here.

Colonna Infame.

Near this is the *Colonna Infame*, a Pillar erected in the Place where stood the Shop of a Barber-Surgeon, who in the time of a Plague, with other Conspirators, destroyed many People with poisonous Ointments. It is no more than a plain *Tuscan* Pillar erected on a Pedestal, with a Ball on the Top of the Pillar; on

one side of the Pillar is cut COLONNA INFAME. There is an Inscription inserted in a Wall just by it, setting forth the Crime and Punishment of the Conspirators. The Inscription is publish'd by Mr. *Addison*.

The Church of S. *Paul* has a rich Marble Front, adorned with *Ch. S. Paul*, two Orders of Architecture; the first *Doric*, the second *Corinthian*; which is an unusual Transition: There is no Frieze in the second Order; the *Dentelle*, or *Denticuli*, are immediately above the *Architrave*.

In the Church of S. *Eustorgio* they shew the Tomb where what *S. Eustorgio*, they call the Three Kings, the *Magi*, who came to worship our Saviour, they say, once lay; with the Star in Relievo on its Cover: and at the same time bewail their being transported to *Cologne* by *Federico Barbarossa*, the *Innumano Federico* (as they call him) when he laid waste their City with Fire and Sword.

In the same Church they shew the Chapel and Sepulchre of S. *Peter Martyr*, with some of S. *Tho. Aquinas's* Poetry upon him, when he visited his Tomb.

*Præco, Lucerna, Pugil, Christi, Populi, Fideique
Hic silet, hic tegitur, jacet hic mactatus iniquè.*

The Monkish Conceit in these Lines requires somewhat of a suitable Turn in the Translation.

The Voice, the Light, the Cavalier,
Of *Christ*, Men, and Faith *Roman*,
Is dumb, is out, is lying here,
Butcher'd as e'er was no Man.

The Occasion and Manner of his Death were mention'd, when I spoke of the fine Picture of *Titian* at *Venice*, which represents it.

In the Church of S. *Nazaro* I observ'd an Epitaph which is *S. Nazaro*, upon the Tomb of a brave and very active General; but, to one that knew nothing of his Character, would seem to have an Air of ridicule upon his being restless and troublesome; and it is not impossible but something of that sort might be intended by the Person who wrote it; since *Trivulcio* was a *Milanese*, and, after having been banish'd from *Milan*, served the *French King*, and was

was by him made Governour of *Milan*; and therefore the more active he was, might possibly be so much the more troublesome to the People of *Milan*, and hated by them. The Epitaph is as follows:

JO. JACOBVS MAGNVS TRIVLTIVS ANTONII FILIVS
QVI NVNQVAM QVIEVIT QVIESCIT. TACE!

“ The Great *Jo. Jac. Trivultius*, Son of *Antonius*,

“ Who never rested before, is now at rest. Hush!

Conv. S. Ambrose.

The Convent of S. *Ambrose* is large and fine; it has two spacious Courts, and a Gallery of a hundred and sixty five Paces long. The Prior of this Convent is a great *Virtuoso*; he shew'd us the Library himself, which is finely adorn'd: I believe there are as many Pictures, and other Curiosities, as there are Books; tho' these are very numerous too. A fine Marble Staircase leads up to it.

Olivetani.

The Convent of the *Olivetans* is very fine too, and in a pleasant airy Situation. These Monks seem too well provided for, to trouble their heads much about Study. They were adjusting their Library when we came to see it, (perhaps disposing some new Acquisition;) there were two of them at it, an old Friar and a young one; they had got a Book between them, which they knew not what to make of, or where to put it; whether to the *Greek* or *Hebrew* Class: I could hear them at it, one saying, *E Greco*, [It is *Greek*;] the other, *Mi pare Ebreo*, [It seems to me to be *Hebrew*:] The first again, *E Greco, sicuro è Greco*. I ventur'd to join myself to them, and beg'd the Favour of seeing the Book. It prov'd to be the Old Testament in *Hebrew*; and I happen'd to have so much of the Language as to read them the first Verse. I repented afterward I had not given them *English* for *Hebrew*; it had done full as well. Oh! says the old Gentleman, *Signor sì, e Ebreo*. “ Yes, Sir, it is *Hebrew*;” and order'd it to the *Hebrew* Class.

Ambrosian Library.

So many Accounts have been given of the famous *Ambrosian* Library, that I shall say little of it: They told us they had thirty five thousand printed Books, and above fourteen thousand Manuscripts. They have Pictures of a great many learned Persons,

sons, which go by way of Frieze round the upper part, and among the rest, our Sir *Thomas More*. Another they shew'd us of a Lady (I think a *Venetian*) who was perfect Mistress of seven Languages, and a great Proficient in several parts of Learning. They shew'd us several Manuscripts, which they look'd upon to be curious. A Manuscript of *Nicola de Lyra*, being a Comment on the Old Testament, with Limnings. Among the Animals at the Creation we found a Sphinx, a Mermaid, and a Centaur.

A most beautiful MS. of part of the Old Testament, in *Hebrew*, beginning with *Joshua*, said to be one of the most antient *Hebrew* Manuscripts now in being. Also,

A MS. of a Letter from the Sultan * to Pope *Innocent IX.* * Bajazet.

Anno 1400 and odd, in *Greek*, with a *Latin* Translation. It was written upon account of that Sultan's Brother who was fled into *Italy*. It contains Persuasions to prevail with the Pope to deliver him up: He likewise threatens to invade *Italy* if he did not. Along with it was sent the Spear, wherewith our *Saviour* was pierced, as they say. There are very respectful Expressions towards our *Saviour* in the Letter. They shew'd us part of the Thumb of a Statue of *S. Carlo*; it was two Foot five Inches and a half round; the Nail was five Inches and a half deep: What is become of the rest of the Statue, I know not. There are several Relicks of *S. Carlo* which may be believ'd authentick, he having liv'd so lately (comparatively) in that City; and been so highly reverenc'd in his Life-time, as well as ador'd since.

We saw the Heads of his Quadragesimal and other Sermons in his own Hand-writing, which being branch'd out into Divisions, he calls *Arbores*. From these Heads thus written down, he made his Discourses, and enlarged upon them *Extempore*.

As *S. Carlo* is held in the highest Esteem at *Milan* upon the account of his Piety, so is *Leonardo da Vinci* upon account of his Skill in Arts and Sciences. His Paintings are esteem'd there at least equal to *Raphael's*; and his twelve Volumes of Mechanical Designs, which they preserve in an Apartment near the Library, almost with Veneration, are held inestimable. They were given to the Library by Count *Galeaz Arconato*, and received with an unparallel'd Solemnity. The Donation was register'd in great form, in presence of the Conservators of the Library, the Syndic and Notary, and a solemn Message of Thanks

was

was sent to the Count; the Form of which is also register'd among their Archives. A large Inscription in Marble over the Place where the Volumes are kept, sets forth that the King of *England* [*James I.*] had offer'd the Count three thousand Pistoles for one of the Volumes, which He, *Regio Animo*, refused. There is likewise register'd an Affidavit made by an Agent of the Count, of the Reality of such Offer, by *James* King of *England*, and of Letters from the Earl of *Arundel*, and of other pressing Instances, to have obtain'd the Book upon any Terms. A great deal more Formality there was in the matter, which I forbear troubling the Reader with.

I must not enter into the other Drawings or Paintings here, which are very numerous, and many of them admirably good. But I can't omit the *Ritratto* of a Friar, by *Fede di Galitia*, a Girl of eighteen, very finely done, with a wonderful Expression of Nature.

* A sort of
Droll-Perfor-
mance, exag-
gerating or
over-charging
particular
Features.
Hospital.

They shew'd us some excellent *Caricatura's* * done by her with a Pen; and others by *Leonardo*, admirable. There is, at one of the Entrances into this Library, a Palm-Tree curiously done in Copper, with the Dates upon it. There is also an antique Inscription, *ÆSCVLAPIO ET HYGIEIÆ*.

The *Swiss College*, the *Seminary*, and the *Great Hospital*, are all handsome Structures; the last mention'd is vastly large. Besides the great Court, which is encompass'd with a double Portico one over another, there are eight lesser ones.

There are three and twenty Galleries, with Beds all along, for the Sick, the Lame, and the Wounded, And where the Galleries cross one another, there is an Altar placed, so that the Sick may see from their Beds the Elevation of the Host. Besides the Sick, Lame and Wounded, they receive Infants from five to six hundred generally in a Year: There were three taken in the Night before we came to see it. The Boys are maintain'd here till the Age of fourteen, the Girls as long as they live, if they please: When they become marriageable, a Portion is given with such as chuse to marry; others are put into Convents; Those who chuse to stay, attend the Sick, and serve in the several Offices. Such Women with-child as desire it, are receiv'd there to be deliver'd. They have a good Specuary or Dispensary, furnished with excellent Drugs of all sorts; and a Cloyster lying open

open to the Garden, in one of the Courts, for placing their Stills and other Utensils. There were about nine hundred Invalids when we were there. They told us the annual Income is about a hundred thousand Crowns. Ten thousand *Lire* (about two thousand five hundred Pounds Sterling) were not long since bequeath'd to it by a Charcoal-Merchant. All Provisions coming thither are free from Tax or Toll. It is placed just by the side of one of the Naviles, out of which there is not only Water conveyed to all the Offices with great Convenience, but likewise a Stream constantly running to receive and carry off all the Filth.

The *Lazaretto*, a little way out of town, is a Receptacle for People sick of the Plague, or other infectious Distempers. This consists only of one vast Square, with a Portico all along each side, before the Chambers, and a Chapel in the midst of the Square. There are in the whole Compass three hundred sixty six Chambers.

Lazaretto.

They shew'd us some sort of a Mark in one of the Pillars, which, they say, was a Plague-Sore fix'd there by *S. Carlo*; and from which there is always an ouzing before the Beginning of a Plague. *Credat, &c.*

In many of the publick parts of the City there are Devotional Pillars erected, (I think) about sixty in number, at the several Places where *S. Carlo*, in his Processions during the Plague, made his stands, and said Mass.

The Castle, or Citadel, has been describ'd by several. I will only mention a scandalous Custom of the Officers there, who take from the poor Soldier that goes about to shew it, whatever Gratuity is given him. If he conceals any part of it, a hundred Bastinadoes is his Reward: This the Fellow told us.

Castle.

The Nobility, in their turns, keep continual Guard in person at the Gates, in time of War or Plague, *Guerra del Cielo o della Terra*, as said the facetious Count *Forieri*. Those of such a District keep at such a Gate, and the several Districts or Wards in the City are distinguish'd by the Names of the Gates. At the Age of sixty they are *Emeriti*, exempt from attendance.

There were, when we were in *Milan*, three entire Galleries of Pictures (several of them very fine) to be sold; they were General *Martini's*, General *Aresi's*, and Count *Aioldi's*. The

first of these has been since sold, and some of the Pieces brought into *England*.

There is a fine Gallery of Pictures at the *Archivescovato* [Archbishop's Palace;] several very good Pieces at the *Casa Crevelli*, [fine *Borgognones*:] at *Marchese Corbella's*, Count *Archinta's*, Secretary *Maggi's*, Signor *Dada's*, Capt. *Porta's*, and others.

Casa Dada.

I was particularly pleas'd with a Holy Family of *Andrea del Sarta*, at Signor *Dada's*, equal almost to any thing I have seen; there is the Grace of *Raphael*, with the sweet natural Easiness of *Coreggio*; and the utmost Delicacy, with suitable Force of Expression; particularly in the Countenances of the *Madonna* and *Bambino*: She inclines her Head downwards, towards *S. John*; the *Bambino* is standing, and she holds him with her left Hand under his Arm: Another Figure is just above the *S. John*, it is young, and seems intended for an Angel: There is another Angel, at a very great distance in the Air. On the two sides of this Picture hang a *S. John* of *H. Caracci*, and a Holy Family of *Titian*, his own Ritratt being in the place of *S. Joseph*. And who would expect to see *Han. Caracci* and *Titian* outshone by *A. del Sarta*? But, I had almost said, so it is. The Person who attended us here, would take no Money: *Rara Avis*, in *Italy*.

Archinta.

Count *Archinta* is a Grandee of *Spain*, and has an Uncle a Cardinal. He has a very handsome Library: In the Cabinet within it, is a fine little Piece of *Coreggio*, the upper part of three young Girls naked: It is not much finished, but left with a Spirit. It has been damag'd. He has two large and fine Pieces of *Jul. Cæs. Procaccini*; a very bold free Manner: One of them is the *Slaughter of the Innocents*; there is in it a Mother holding up her Child, with Arms stretch'd out. It is done with a vast Spirit, but is unfinished. I dare not say much to the *Titians* and *Raphaels* which they shew here in considerable Numbers. The Count is a very obliging courteous Person. The Marquis *Casenedi*, the Son, has a Room entirely furnish'd with Drawings; many very good; some of *Raphael*, the *Caracci*, *And. del Sarta*, *Pietro da Cortona*, &c. also of the *Procaccini Camillo*, *Jul. Cæsar*, and *Hercules*, with several others of the *Milanese* School: But those which are most admirable in this Collection, are Cartones of *Leonardo da Vinci*, done in Chalks, but rais'd

Casenedi.

a little higher with other Crayons: They are so excellent, that *Raphael*, as they affirm there, copied them all. He has certainly taken the Countenance of one of them in his *Transfiguration*-Piece; it is the Figure below the Mount, which holds the possess'd Boy; at least the one put me very much in mind of the other. Eleven of them are Designs of all the Heads, and some of the Hands, which *Leonardo* put into his celebrated Piece of the *Last Supper* painted by him in Fresco in the Refectory of the *Gratie*, which is now in a manner spoiled. Two of these Cartones contain two Heads apiece; so that in the eleven Cartones are Drawings of thirteen Heads. The rest of his are as follows,

A Ritratt of a Dutcheß of *Milan* [*Sforza*.]

Another Ritratt Profile, without Hands.

An old Man resting his Cheek on his left Hand.

A *Holy Family*, the same which is painted in Oil in the Sacristy of *S. Celsus*.

A *Leda* standing*, naked, with *Cupids* in one of the corners at the bottom. All these are by *Leonardo da Vinci*, and are as big as the Life.

There is likewise in the same Room, a Drawing said to be of *Raphael*, and another of *And. del Sarta*.

These Drawings of *Leonardo da Vinci*, and the two last mention'd, were purchas'd together by the Marquis for about three hundred Pistoles, a Year before we saw them, or thereabouts, of Count *Alconati*, Descendant of him that gave the Volumes to the *Ambrosian* Library.

The Marquis of *Casenedi*, the Father, who is General of the Artillery, has likewise some good Paintings.

Count *Forieri* has a very numerous Collection of Medals, In- Casa Forieri.
taglio's, Cameo's, and Drawings; some of *Pietro da Cortona*; the finest I have seen of his.

The Canon *Settala*'s Collection has been so long famous, that Settala;
it has been describ'd by many; 'tis still kept together, and shewn, as formerly. It seems as tho' a Collection in *Italy* were not esteem'd compleat without a Basilisk. We saw several, artificial as 'tis said, truss'd up out of some sort of Fish, which they make to look fierce enough. I took a Sketch of what they call one, in

O 2

this

* I think there is at *Kensington*, or in some of the King's Courts, one painted much in the same Attitude.

this Collection; also of an Embryo, one Head with two Bodies, kept in Spirits of Wine; the first is represented in the Plate which faces Page 26.

Ch. S. Sebastian.

The Church of *S. Sebastian*, a *Rotonda*, belongs to a Confraternity for the Dead. There are Ritratts of some of the Brotherhood, with Skeletons by them in several Attitudes: One of them has his own Head set on the Shoulders of a Skeleton, as shewing how thoroughly he interested himself in the Affair of the Dead, representing himself as one of Them.

There is another Confraternity, at *S. Giovanni delle Case Rotte*, who attend Criminals to Execution; bring their Bodies back, and bury them; and employ people to gather Alms to say Masses for their Souls.

On *Maurdy Thursday*, we saw the then Archbishop of *Milan*, Cardinal *Odischalchi*, Brother to the Duke *di Bracciano*, wash the Feet of twelve poor Men. He was girt with a Towel, his Mitre on his Head. He wash'd, wiped, and kiss'd the Foot of each. He did not use the Towel he was girt with, each of the Men having one given them, which the Cardinal made use of. An Anthem was sung while the Ceremony was performing: when that was done, they went down to another Hall to dinner, where they sate, three at each Table. They had fourteen several Plates to each, including Sallad, Fruit, &c. all meagre. What they did not eat they carried away, each of them having a Basket provided for him for that purpose. They were served by the Cardinal, and the Canons of the Dome, and had a Sermon on Humility preached to them while they sate at Meat; it continued all Dinner-time: *Nec dum finitus*; for, when they had done, the Cardinal beckon'd to the Preacher to leave off, then said Grace, and so put an end to that part of the Ceremony. They had each a Coat given them of a white sort of Cloth, which they came cloth'd with, and a round Cap of the same; and after Grace was said, a pretty Boy, Nephew to the Cardinal, went about with one of the Canons, and distributed to each of them a *Philip*, which is about 4s. 10d. *English*.

Conv. S. Radegunda.

On *Good-Friday* we went to the Convent of *S. Radegunda*, where we heard an excellent Chorus of the Nuns, at the receiving of the Crucifix: they sung it on their Knees at the Entrance within the Convent, while a Priest held the Crucifix at the Door.

Door. The Nuns had lighted Tapers in their Hands, and wore black transparent Veils. The Abbess took the Crucifix; and the rest follow'd in procession into their Choir behind the Church. Here they sung their Hymns and Anthems, which we heard in the Church. Among the rest, the admirable *Guinsana* signaliz'd herself, who has been famous above these thirty Years; and continues still to charm, unseen. Two other Nuns in this Convent, *Palazza* and *Doria*, are likewise much esteem'd for their Voices, and fine Manner of Singing.

On the same Day we saw at the Church of *S. Angelo*, a Representation of Mount *Calvary*; Our *Saviour* and the two Thieves on three Crosses, carv'd in Wood, and painted, as big as the Life; the *Blessed Virgin*, *S. John*, &c. stood below the Cross, and Palm-Trees were set round the Top of the Mount. In the afternoon the *Christ* was taken down from the Cross; the Body was so contrived with Joints to the several Limbs, that as soon as it was unnailed, the Head and all the Parts hung quite loose, to represent the Circumstances of the Passion in the most lively Manner they could to the People. I have been inform'd that the same Practice is frequent in the *Greek Church* too.

In the Processions upon this Solemnity, they carry the several Instruments, and other things mentioned in the Story of the *Passion*, or supposed to attend it. There were a great many that carried Crosses: The Ladder, Nails, Pincers, the Pillar, and Scourges, the Coat without Seam, Dice, Spear, and Sponge, were carried by others: Some of them had Crowns of Thorns on their Heads, Chains about their Middle, and Ropes about their Necks. The dead Body was carried along after them, under a Canopy, and the *Blessed Virgin* in Wax as mourning over it, (the Sorrow very well express'd :) And solemn mournful Musick play'd all the while.

No Bells or Clocks must be heard from *Good-Friday* Morn, till next Morning; thereby intending to express some what of the solemn Silence all Nature was suppos'd to be in at the Passion of our *Lord*.

Some of the People in *Milan*, particularly those in Offices, continue the *Spanish Dress*, as they do at *Naples*.

About a mile out of one of the Gates of *Milan* [*Porta Comasina*] is the *Villa Simonetta*, where is the *Echo* so much talk'd.

Villa Simonetta.
Echo.

talk'd of. The Report of a Pistol shot off is repeated so as to be perceiv'd at least sixty times, all along diminishing gradually. The Repetitions are very quick, not above half a Second asunder, so that it does not so well return Words of many Syllables. A Dissyllable will be repeated so as to be distinguish'd two or three times; but after, goes all confused. A Monosyllable is distinguish'd longer, but the Vowel then only prevails; so that after a few Repetitions, you hear nothing but that. A single Vowel, pronounc'd with a Spirit, [as *Ha*] makes a perfect Laugh, diminishing by degrees, 'till the airy Nymph can hold it out no longer. The Effect is best when the Air is clearest; it is produced only from one particular Station, a Window in one of the Wings at the Back of the House, the Voice or Pistol being directed to the opposite Wing; and from thence no doubt it is that the Sound first reflects, and so is reverberated backwards and forwards between the two Wings: for the very quick Return of the Sound shews that it is reverberated by something very near; whereas all is plain about the House, nor is there any Rock, Wood, Building, or other Object to be seen, capable of returning the *Echo*, except such as are at vastly too great a distance to be taken into consideration with respect to this Effect. And the Reverberation between the two Wings of the House is the better performed, because in one of them there is never a Window, but all the upper part of the Building is quite plain and even; and in the other, there is only that one Window at which we make the Observation, so that none of the Sound is lost: Below, there is a Portico, which goes along both the Wings, and the Body of the House; and this, as well as the Wall of the House, Father *Kircher* thinks may help to make the Sound something the louder. A Stone Terrace passes along the House, and Wings, over the Portico, which may possibly help further.

The *Italians* are apt to make Miracles of every thing; [Father *Kircher* particularly gives this *Echo* the Epithets of *Mirifica* and *Portentosa*;] and Travellers can hardly avoid going to see what is much talk'd of, tho' sometimes they find little in it. And I doubt not but such an Echo, were it worth the while, might easily be made any where; and a better in one respect, if the Wings were placed further asunder; for then the Reflections would

would not be so quick, and consequently would be more distinct, tho' not so many. The House stands on a lovely Plain, and did formerly belong to the Dukes of *Milan*; now to Count *Simonetta*.

P A V I A.

FROM *Milan* we went to see *Pavia*, (about two Posts from thence,) and the fine Church and Convent of the *Carthusians* a little short of it.

The Front of this Church is as richly adorn'd in the *Gothick* Carthusians. way as is possible to imagine. The minute Nicety of the Carv'd-Work, the almost infinite Variety of Figures, Scripture Stories, &c. the Trophies, and a multitude of other Ornaments, all in white Marble, are indeed surprizing. There are some Medaglions, of the *Roman* Emperors, &c. brought out of the Cabinet of Duke *Galeazzi*, who built the Church. Within the Church is a vast Variety of Marble Ornaments, yet the Pillars are not what is strictly Marble, tho' a good deal resembling it, being of a hard Stone, which they particularly call *Pietra Dura*. One of the chief Ornaments is the noble *Depositum* of the Duke *Galeazzi* just mention'd. Besides the rich Great Altar, and the Altars of S. *Bruno*, and of the *Relicks*, which are one at one end of the cross Isle, and the other at the other, there are seven Altars more along each side of the Church, in so many very handsome Chapels. In all those Altars, the fore part of each, which they call the *Pallio*, is either of rich Inlaid-Work of fine Stones, [*Pietre Commesse*] or Basso-Relievo of white Marble. The *Ancona*, or Altar-piece of each, is a fine Painting, by some good Master, in Oil; and the rest of the Chapel is done all over in Fresco. In one of these Chapels is an excellent *Madonna* of *Pietro Perugino*, a most beautiful Countenance. The Great Nave is separated from the Cross-Isle by fine Brass Gates of Pierc'd-work, and all the Side-Chapels are separated from the Great Nave by Brass and Iron-work finely wrought. This Church is kept perfectly clean; which cannot be said of some Churches in *Italy*, that are very fine in other respects.

There is in this Convent an old Copy of *Leonardo da Vinci's Last Supper*, in Oil, as large as the Original, which is now become

become the more valuable, by the other's being so much perished.

Pavia is now more remarkable as an University, than as a City; and, what is not common in the Universities of *Italy*, has several Colleges, for the Lodging and Entertainment of the Scholars.

Collegio
Borrhomeo.

That of *Borrhomeo* is the chief; which is a fine Structure. The great Court is encompass'd with a double Portico, *Doric* and *Ionic*; the Pillars which support the Portico's standing two and two between the Arches: And there is a handsome Garden behind it.

In the Refectory, there is a Pulpit, where they read some Lecture while the Students are at dinner; on this was inscribed, *Non in solo pane*, &c. "Not by Bread alone, &c." The Salt-Sellers on the Tables, had *Humilitas*, the Motto of *S. Carlo*, engrav'd on them, and on the Salt was describ'd the Sign of the Cross. There is a great Hall finely painted by *Fed. Zuccaro*, Anno *Æt.* 65. In one part we saw *S. Carlo's* Father and Mother painted, and himself an Infant; and were told that he would never suck on *Fast-Days*: So early did he begin to conform with the Rules of *Holy Church*!

Before the College *Ghisleri* is plac'd a Statue of Pope *Pius* the Fifth.

In the Dome of this City they have got a *Spina Santa*, one of the Thorns (as they pretend) with which our *Saviour* was crown'd; 'tis finely set round with gilt Rays, which come from a Hollow above, where the real Light is transmitted thro' yellow Glafs.

The Equestral Statue of Copper before the Dome, some call by one Name, some by another; *Antoninus Pius*, *Constantine*, &c. To me it seem'd most like the Representations we have of *M. Aurelius*; the Attitude is much the same with that of the same Emperor in the *Capitol*; which might possibly incline me to fancy a Resemblance between the Statues in other respects: but I guarded against that, when I consider'd the Countenance; and thought the Resemblance of this, to that in the *Capitol*, such, that I should have judg'd it to be made for the same Person, tho' the Attitude had been wholly different. As I remember there is a Dog catching with his Mouth at the Foot of the Horse.

In

In the Church of S. *Peter* is the Tomb of *Boëtius*, who is a Saint among them, under the Name of S. *Severino*, from his other Name, *Severinus*. The Tomb is very plain, and has the following Inscription, which is as plain:

Severini Boëtii.
Mæoniâ & Latia Lingua clarissimus, & qui
Consul eram, hic perii missus in exilium.
Ecquid mors rapuit? probitas me vexit ad auras;
Et nunc fama viget maxima, vivit opus.

In *Greek* and *Latin* I did all surpass;
 Was Consul; dy'd in Exile at this Place.
 What has Death seiz'd? My Virtue soars on high;
 My Glory spreads; my Work will never die.

This Saint has done a Miracle, and a *Votum* is hung on his Tomb for it, with the Figure of the Tomb in it. They pretend, that when his Head was cut off, he took it in his Hand, and set it on again; and that, not having received the Holy *Vaticum* before his Execution, he went to this Church and communicated; and so died.

This ridiculous Story was told me by a young Deacon of this Church; and he shew'd me an Altar, over which was painted the Saint communicating, with the Mark round his Neck.

There is likewise in this Church, as they say, the Body of S. *Augustine*, inclosed in four Coffins, of Marble, Wood, Lead, and Silver, the last next the Body; tho' his honorary Tomb be in another Church, just by this, adorned with a multitude of Figures.

At the Convent of the *Zoccolanti* we saw a Clock made by a Father of the Convent, then a Missionary in *China*. It shew'd the Motion of the Planets, and mark'd the Days and Hours several ways. A Figure representing *Time* struck the Quarters and Hours. As soon as the Hour was struck, a Tune follow'd, on a little Organ behind, a different Tune each Hour; then the Clock struck the Hour again.

They shew'd us a cover'd Bridge, over the *Ticino*, and told us, that at the great Defeat of *Francis* the First, an Arch of this

Bridge was broken down, and the Breach cover'd with Paste-Board, and Dirt strew'd over it, to entrap the *French*. *Dolus an Virtus quis in hoste requirat?*

Upon our Return from hence, we pursued our Journey from *Milan* to *Verona*.

At *Vavero*, two Posts and a half from *Milan*, we pass'd the River *Adda* in a Ferry to *Canonica*. About two Miles further, we left the *Milanese*, and enter'd the *Venetian* State.

A Post and a half more [from *Vavero*] brought us to *Bergamo*.

B E R G A M O.

OUR Way lay only thro' the Suburbs; the City is half a Mile higher up: The View of it at a distance is very pleasant, with the Houses on Hills round it, as about *Florence*.

Two or three Miles farther, we came to the Bank of the River *Seri*, which we did not cross over, but travell'd for some time along by the Side of it, having the River on our right hand, and a Range of Mountains, which are Skirts of the *Alps*, on the left; the Road is very bad, but the Ground on each side rich, and finely planted. The Vines here are carried strait up for about four foot; then the Branches are laid almost horizontal, and stretch a considerable Length to meet one another, and there are tied together.

B R E S C I A.

FIVE Posts from *Bergamo* brought us to *Brescia*, which is a handsome, large and populous City. It is govern'd by a *Podestà*, as all the considerable Towns in the *Venetian* State are.

The Situation of this City is somewhat like that of *Bologna*, having a Verge of the *Alps* on one side, and a vast Plain on the other, as we saw from the Top of the Castle or Citadel: The View of the distant Country all round was extremely pleasant. There is a fine rich Plain between this City and the Foot of the *Alps*, besides the vast one on the other side, where we saw *Cremona* at thirty miles distance.

From this Height we saw the whole City of *Brescia* lying just under us, in a Figure almost square, the Castle making one corner. The Inhabitants compare it to a Cloak spread, and the Castle to the Neck-part: but, if such a Comparison must be made, it would better suit with *Milan*, which approaches more towards a round Figure. We met with a *Dutchman* in the Castle that had been in *England* but six Months, when King *William* came first over, and in that time learnt *English* perfectly, and retains it (tho' he has never been here since) so as to speak it very intelligibly still.

By what I saw of the Fire-Arms in *Brescia*, I think those of *London* outdo them as to their outward look; but they talk much *al' Italiano* of the Temper of the Barrels.

There are abundance of People, in *Brescia* particularly, as in all the Towns near the *Alps*, with vast Swellings or Excrescences on their Throats, which they call *Goscie*; they are supposed to be occasioned by the Waters which they drink, having a good deal of the melted Snows among them. A Lump as big as one's Fist is reckon'd a moderate one. I have seen some as big as one's Head, and have been told that there are Persons in *Brescia* that have 'em reaching down to the middle of their Stomach. I heard there of one Woman who had seven about her Throat, each as big as an ordinary Egg; and of two Men who have 'em behind, reaching to the middle of their Shoulders: Those of the largest Size they keep up with Bandages. One, who by accident was shot thro' his *Goscia*, was carried to the Hospital, had his Wound cur'd, and the *Goscia* went away. The ordinary Method whereby they endeavour the removing them, is to take Powder of burnt Sponge with White Wine; some take it with Vinegar, which is esteem'd more prevalent. I saw one Woman, who told me she had her's entirely remov'd by that means; but with many it fails. It seems to be a Mistake in those who write that they are esteemed as Ornaments. Those that have them are willing to make the best of them; but by the Methods they use to remove them, 'tis plain they would rather be rid of them. There are some places indeed where they are so general, that it is a Rarity to see one without them; and in such places they cannot be esteemed so great Blemishes, as elsewhere. I spoke with one who liv'd in a Town, within the *Alps*, enclosed

with the Mountains, who told me there are scarce any there but have them, and some vastly large; and that when they see one without them, he is shewn as remarkable, *Ecco!* Look, there goes one without a *Goscia!*

We find by *Juvenal* that they were very frequent in the *Alps* in his time:

Quis tumidum guttur miratur in Alpibus? —

Who at swol'n Throats wou'd wonder in the *Alps*?

I enquir'd whether they were painful; he said they gave no pain, but only an Uneasiness occasion'd by the Weight of those which were large and heavy; and that they hinder the free breathing, in going up a Hill, or using any extraordinary Exercise. I asked, If there were a Numbness in those parts? He said, no, but that there was the same Sensibility and Feeling in that part, notwithstanding the Swelling, as when it is not swell'd at all. We see as many of them in *Milan*, as in the Towns nearer the *Alps*; not that the Natives are so subject to them, but great numbers of People come thither out of other Towns, and the adjacent Country. A Countryman us'd to come sometimes on Market-days to the *Three Kings* there, who had a *Goscia* vastly large.

Brescia is said to have in it a hundred thousand Souls; forty thousand Men, that in case of extremity might be able to bear Arms. In *Bergamo*, not above half so many; tho' the Difference in bigness of each Place (including the Suburbs of *Bergamo*) be nothing so great as the Difference in the Numbers. The Reason given for this is, that in *Bergamo* the meaner sort live hardly, upon *Pullenta*, a coarse sort of a Grain, mixt with Water, with the Addition sometimes of some savoury Oil; so that many leave that Place to go to *Milan*, and other Places: which they do not who live in *Brescia*. But all this was told me by a *Brescian*. In *Bergamo* I might possibly have heard another Story; for my Friend express'd himself in such a manner, as I thought plainly discover'd some Emulation between the *Bergamotes* and the *Brescians*.

In the old Dome at *Brescia* are two fine Statues of *Alexander Vittoria*: There is a new Dome building, which they have been many Years at work upon, and which will be a fine one when finished.

In

In the Church of *S. Aphra* there is a Chapel furnished with Relicks of *S. Judith* and *S. Justina*: It has a sort of Window to it, where, instead of Glass, there is an iron Plate, with holes in it; thro' some of which, at certain Stations, you see some Glimpses of Light; which they would have you believe to be miraculous, affirming, that there is no natural Cause of Light in the Place; but it is a suspicious Sign, that no body is admitted to go in: Such as have been so hardy as to venture, have always died (they say) before the Year's end.

In the second Post from *Brescia*, we pass'd thro' *Donardo*, a little wall'd Town, and soon after that, thro' *Desenzano*, a fair and pleasant Town by the side of the great *Lago di Guarda*, the *Benacus* of the Antients. This Lake abounds with an excellent Fish they call *Carpione*, in Look and Taste much like a *Trout*, not *Carp*, as some have written. We coasted along this Lake, tho' not always very near it, for about eight Miles, to *Peschiera*, a fortified City. Not far from thence we passed by Ferry over the *Mincio*, which runs out of the Lake, to *Mantua*, and so into the *Po*. The Ferry-man's House stands on Posts in the middle of the River; for equal Convenience of hearing People that call on either side.

We observed a great Difference as to the Forwardness of the Vines between *Bergamo* and *Brescia*, and of those between *Brescia* and *Verona*; the former were a great deal the forwarder.

V E R O N A.

IT is five Posts and a half from *Brescia* to *Verona*. The most noted Antiquity of this City is its Amphitheatre, whose Inside is the most intire of any now in being. The *Venetians* have restored such of the Seats as were ruined, to the Condition they were antiently in; and continue to keep them in repair: On the outside there went round several Porticoes, one over another, and above them another Order of Work, a sort of *Attic*, wherein were Arches for the Windows, over the several Arches of the Porticoes, to give light into the Amphitheatre, above the Seats which rose as high as the bottom of that *Attic*; for when the Amphitheatre had its Canvass Covering stretch'd over

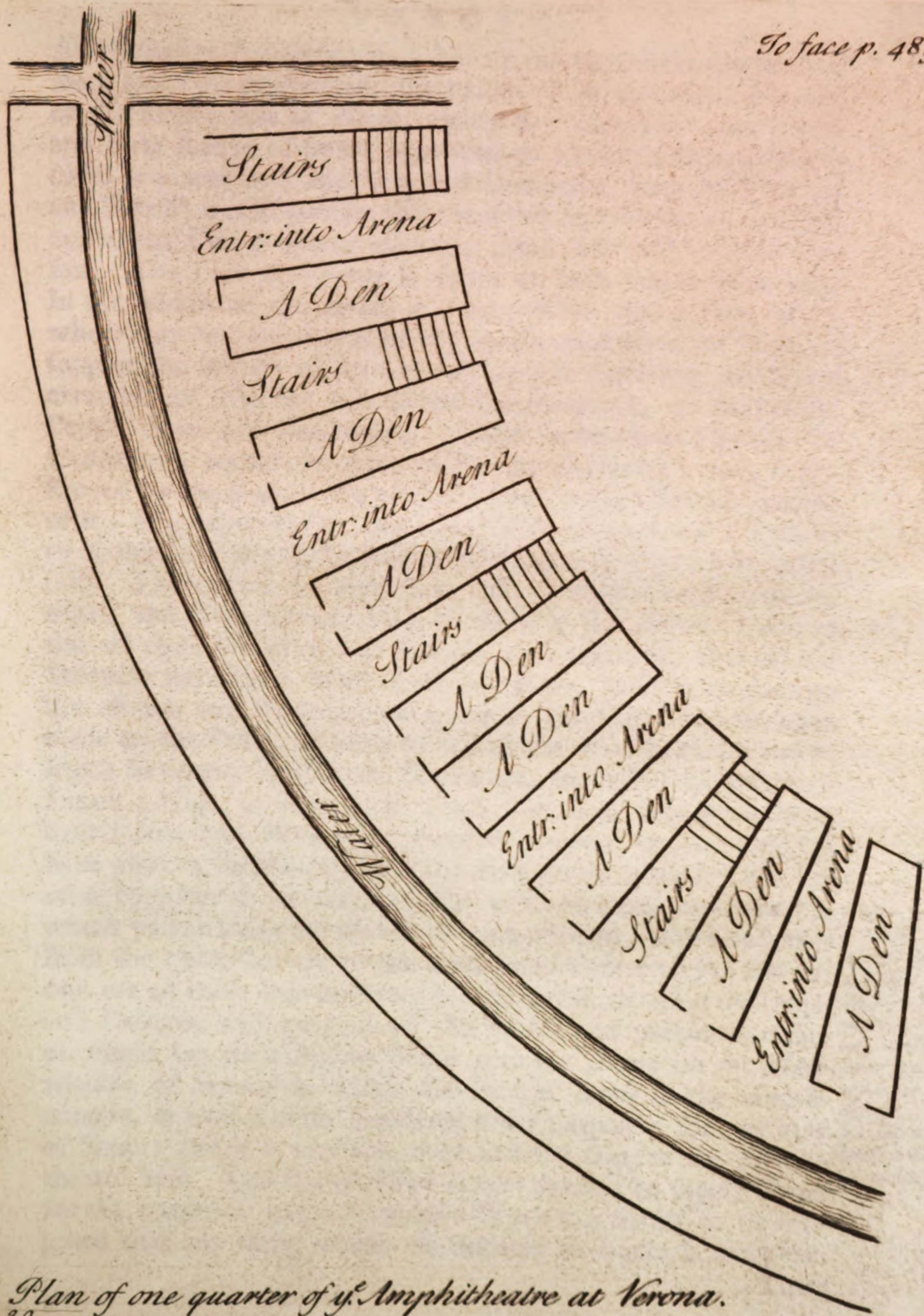
over it, Windows on the Sides were necessary. The outside Shell, or outermost Circle of Pilasters and Arches, is all destroyed, except a little at one end, which contains the Space of four Windows or Arches in breadth; but by these Remains one may form a perfect Idea of the whole outside Shell of the Amphitheatre. The next circular Row of Arches and Pilasters, which, with those in the outer Shell, formed the outmost Porticoes or Corridores round the Amphitheatre, one over another, are still remaining; there are two Heights of them. The Steps, or Seats, which go quite round the Area, are forty four in number, now visible above ground, as I counted them, tho' some have mentioned them to be but forty two. They there say, that some more are buried within the Ground; but I cannot easily believe it; for the greatest Height of any of the Steps, above that next below it, is not quite eighteen Inches, and that which is now the lowest of those that are visible is two foot and a half above the Ground; and therefore I judge it to be the lowest of all, and that its Height was much more than what we now see of it, and that the rest is now buried within the Ground: for when the Amphitheatre was made use of, the bottom Step, or *Podium*, on which the lowest Rank of Spectators set their Feet, must have been at a far greater Height above the *Arena*, than the other Steps or Seats were one above another, that those that sat on the lowest Seat might be out of the reach of the wild Beasts that were put to fight there. I would have had the Fellow that attended us to have dug away some of the Earth, to try how it was within the Ground, but he told me he durst not, nor would the Promise of a good Gratuity induce him to venture. I measur'd several of the Steps, and found the height of them from fifteen to seventeen Inches; and the depth of the Seat from two foot three to two foot six Inches: This difference of two or three Inches in the Heights of the upper Steps might possibly be accidental; but that the Height of the lowest, as it appears even above the Ground, should exceed the Height of any of the rest, a whole foot and more, must have been with design. In some particular Places the Steps or Degrees are halved, for the easier descending, or ascending, between the lower and higher Ranks of Steps or Seats; and therefore, those halved Steps are indeed most properly to be called Steps, the rest were properly Seats. This
Amphi-



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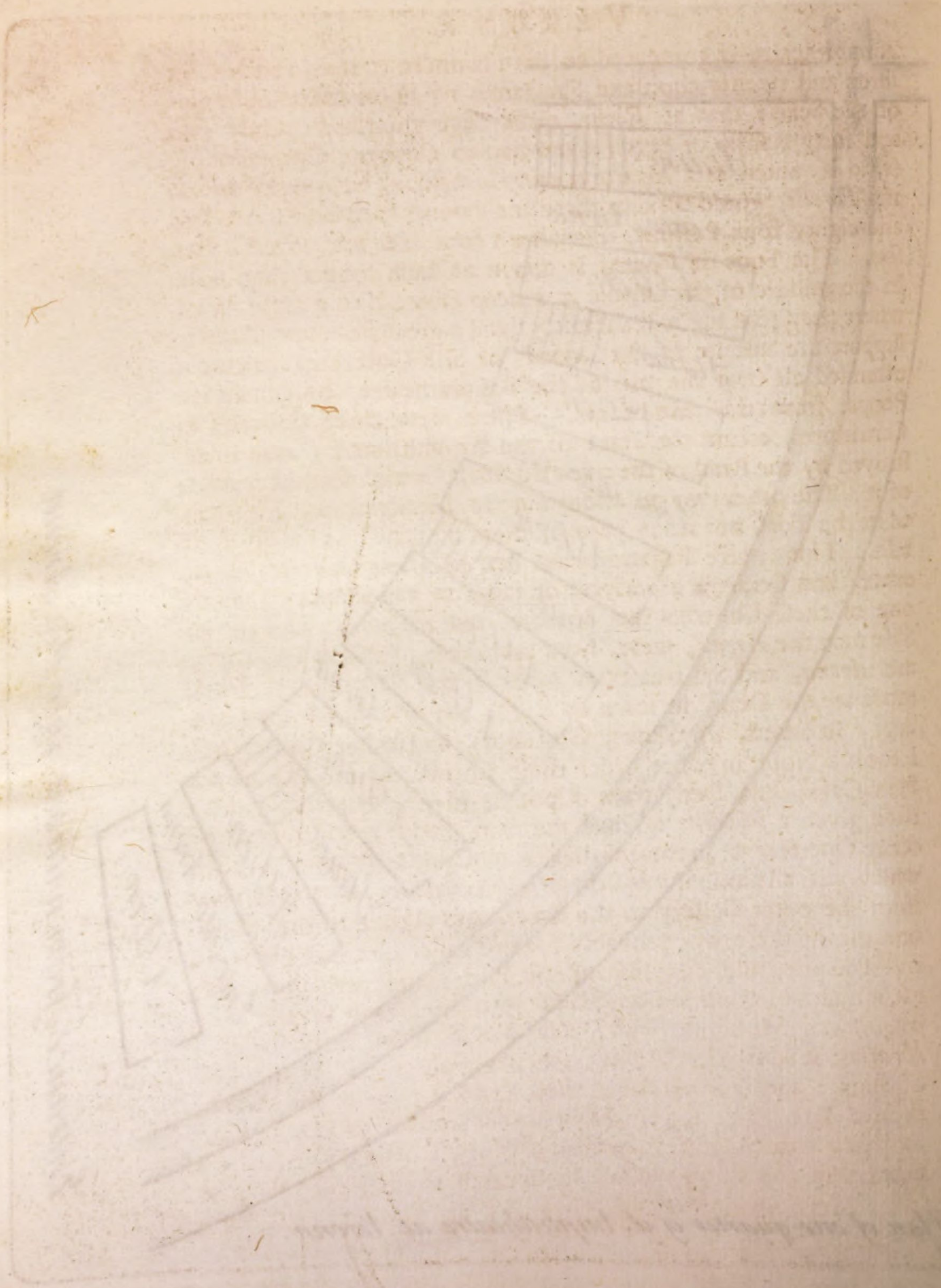


To face p. 483.



Entrance from without into the Arena

Plan of one quarter of y^e Amphitheatre at Verona.



Amphitheatre is computed to have room to contain upwards of three and twenty thousand Spectators to sit commodiously upon the Seats; that at *Rome*, eighty five thousand: Only two and forty Ranks of Seats, according to *Carotti's* Computation, (who is quoted as a Measurer and Computer, both by *Panvini* and *Torelli*) would contain three and twenty thousand a hundred and eighty four Persons, allowing a foot and half to each Person. The Foot of *Verona* is above an Inch longer than ours. In the middle of the *Arena* is a deep Hole, like a little Well, where they told me was antiently fixed a great Pole, or Mast, to support the middle of the Canvass or Silk Covering, which was extended all over the top of the Amphitheatre, to defend the People from the Sun-beams. There went three Galleries or Corridores, round the Area of the Amphitheatre; one is destroyed by the Ruin of the outward Shell, which formed one side of it: The other two go under the Steps or Seats, and are vaulted in the Top, but many parts of them are now filled with Rubbish. There were Passages from one of these Galleries to another, and from the innermost of them to the *Arena*: I was in one of these Galleries that remain, and observed, that on the Side next the *Arena*, were, here and there, Passages to go into the *Arena*, and Stair-cases to go up to the Seats, and between those are the Dens, in some of which the wild Beasts used to be kept; in others, the Slaves, Gladiators, and other Combatants. I took a Note in what order these Entrances into the *Arena*, Stair-Cases, and Dens were disposed, in one quarter, which I have given a Scheme of, and the same Order is observed in the other Quarters*. In these Galleries, or Corridores, are Channels, which pass all along the middle of each of them, with Cross-cuts from the outer Gallery to the inner, and thence to the *Arena*; one use of these was probably for the easier cleaning the Dens, and Passages, and carrying off the Filth; and perhaps another use might be, the bringing Water into the *Arena* for the *Nau-machia*, or Sea-fights, which they had at *Rome* in the *Amphitheatre*, as well as in the Structures made purposely for that kind of Show: and it is probable they had the same in the Amphitheatre here. The River *Adige* is near enough to supply Water for that purpose; and in so noble a Work it is hardly to be imagined that any thing would be omitted to make it compleat. These

* Here is also a Sketch which I took of a View in the same Corridore or Gallery, which shews how it appears in the upright, i. e. so much as would come in at one View.

These Chancels lie now quite open, but it is most likely that antiently, when People were to pass much thro' these Galleries, they were covered; except where some Openings might possibly be, for the Convenience of cleaning the Dens, &c. The Stair-cases I have mentioned, led to some of the lower Rows of Seats, on that side of the Gallery or Corridore I was in, which is next the *Arena*: Between it and the next Corridore were other Stair-cases, which they went into out of that Corridore or Portico; these went up to the upper Portico, and to the upper Ranks of Seats; from these several Stair-cases they had Entrances to the Seats at several Heights, and proper Distances, that those who were first seated might be disturbed as little as possible by those who came in after, and that the great Numbers of People might not be confined to a few Passages. The Height of these Entrances cuts through four or five Rows of Seats; they were called *Vomitoria*, as I mention'd when I spoke of the Amphitheatre at *Rome*, p. 350. Each Order of People had a certain Number of Rows assign'd them for their proper Seats; the Senators had the lowest, as best for seeing, being nearest; the Knights the next above them; after these were placed the Citizens, and then the common People; above all, the Servants had their Station. The Length of the *Arena* I found to be eighty of my Paces, the Breadth forty six; the more particular Measures, and general Description of the whole may be seen in *Desgodetz*, *Panvini*, and *Torelli*.

In a Court which leads to the Academy of *Belles Lettres*, of Fencing, and of Musick, (adjoining to which there is now built a new Theatre for Opera's) the Wall is set full of antique Inscriptions and Basso-Relievo's. I observ'd among them a Votive Inscription, which seems to have been made in the early Ages of Christianity.

* For QVOD.

DEO MAG
NO AETERN
L . STATVS DI
ODORVS QVOT*
SE PRECIBVS
COMPOTEM
FECISSET
V . S . L . M ;

Another

ΕΥΡΩΠΑΙΑ ΑΓΙΑΣΜΟΣ ΕΥΡΩΠΑΙΑ ΑΓΙΑΣΜΟΣ



ΕΥΡΩΠΑΙΑ ΑΓΙΑΣΜΟΣ ΕΥΡΩΠΑΙΑ ΑΓΙΑΣΜΟΣ

ΕΥΚΛΕΑ ΑΓΑΘΩΝΟΣ ΓΥΝΗ ΔΕ ΑΡΙΣΤΟΔΗΜΟΥ



G. Vander Gucht fecit.

Another there was to *Isis*, &c.

ISIDI SERAPIDI LIBERO LIBERAE VOTO SVSCEPTO
PRO SALVTE SCAPVLAE FILI SVI
S . L . M .

Another ;

D. M.
GENEROSO RETIARIO INVICTO PVGNARVM XXVII
- - - - - QVI PVGNAVIT VIR [ILITER *]

* I guess it is
thus to be sup-
plied.

A Gentleman, very well vers'd in these Matters, instead of [VIR] reads [VB,] and supposes the whole Word to have been *Ubique* or *Lubens*. But, I believe my Reading is right, finding the same in *Torelli* ; who wrote near two hundred Years ago, when the Inscription must have been plainer, in all probability, than it is now. *Torelli* does not give any Supposition how the rest of the Word might have been.

There is another short one, to a deceas'd Wife, [or Daughter.]

ΗΡΑΚΛΕΙΑ ΜΝΑ
ΣΙΔΟΣ ΧΡΗΣΤΗ
ΧΑΙΡΕ

Among the Basso-Relievo's there is an *Epulum Funebre* [a Funeral Banquet] where both Men and Women are feasting, inscrib'd thus ;

ΕΥΚΛΕΑ ΑΓΑΘΩΝΟΣ ΓΥΝΗ ΔΕ ΑΡΙΣΤΟΔΗΜΟΥ.

The *Daughter* (I suppose) of *Agathon*.

The Women are not lying along as the Men are, but sitting. Besides the Description of the *Epulum* itself, there is at the upper part of the Stone a *Doric* Entablature, and Frontispiece, or Pediment ; and immediately under that, (over the Heads of the Figures) are some sort of Utensils ; one that seems to be a Brush, another is a sort of *Cassetta*, or Canister, another a Drinking-

Glass or Cup, another a little Bottle or Vial, which may be either a *Guttus*, or a Lachrymatory; some others, which may be some sort of Strigils, &c. There must be a good deal of Guess-work in this kind of things: a Draught of the Whole is here presented. The Basso-Relievo's and Inscriptions were given to the Academy by the Marq. *Scipio Maffei*. I was told there is an Account of them all published, or soon to be so, by that Gentleman.

Just before the Entrance into this Court is the Arsenal, a very fair *Doric* Structure, begun in the Year 1610, and finish'd in the Year following, as appears by the two following Inscriptions, which are fixed in the Wall of one end of the Building.

The first is this.

DESIGNAVIT, A FVNDAMENTISQVE EXCITAVIT,
EGREGIAM PRAECLARI OPERIS MOLEM JOANNES
MOCENICO P. F. MDCX. CONSILIO CVJVS ET SVASV
EX S. C. VNIVERSA RESP. FIERI JVSSIT IN VARIOS
MARTIS VSVS.

The second, this;

SCIPIADV M VERA SOBOLES, HIER. CORNELIVS, NON
EVERSAE CARTHAGINIS GLORIAM, SED INCLYTAS
AVORVM VIRTVTES AEMVLATVS, PRAEFECTVRAM
PRVDENTISSIME GERENS, MOLEM HANC VIX SOLO
EMERGENTEM, ECCE IN QVAM AMPLITVDINEM
EXTVLERIT. MDCXI.

The Garden of Count *Giusto* is very pleasant, but nothing so extraordinary as they would represent it there: It is chiefly remarkable for the great Number of stately Cypress-Trees, and for a Terrace upon a considerable Eminence on the side of a Rock, from whence you have a fine Prospect of the City: It put me in mind of that from the *Pincian* Mount at *Rome*. There is a Chapel in the Rock, and another Grotta or two, pleasant enough. There are several modern Statues, some of them set upon old Altars or monumental Marbles, having

having antique Inscriptions for their Pedestals. There are Statues of *Venus*, *Bacchus*, and *Ceres*, with modern Inscriptions. Under the first is

SINE ME LAETVM NIHIL EXORITVR
STATVA IN VIRIDARIO
MIHI POSITA EST
VT IN VENERE
VENVS ESSET.

“ Without me nothing is gay or pleasant, therefore they
“ have plac’d my Statue in the Garden, that amidst so many
“ Beauties, the Goddess of Beauty might not be wanting.”

Under the last is

NE QVID VENERI DEESSET
CVM BACCHO CERES ASSOCIATVR.

“ That *Venus* may be perfectly well accompanied, *Bacchus*
“ and *Ceres* have both join’d her.”

Count *Moscardo*’s famous Collection of Antiquities and other Curiosities has been described by several, so I shall say little of it. There are seven or eight Rooms fill’d with Pictures, Antiquities of many kinds, Idols, *Roman*, *Aegyptian*, &c. Various Instruments us’d in Sacrifice; some Vessels suppos’d to have been *Præfericula**, of an elegant Shape, and most beautifully adorn’d with Basso-Relievo’s, &c. There are abundance of Inscriptions in Marble and Brass; with a world of Sepulchral Lamps, and Lachrymatories, the usual Furniture in such Collections: Weapons of all Countries: A great Collection of Medals: Natural Curiosities in great abundance; as Shells, Fossils, petrified Substances, parts of Fishes sticking to Stones petrified.

Q 2

What

* The *Præfericulum* was a belly’d Vessel, having a narrow Neck, and a Spout at the Top, with an *Ansa*, or Handle, behind. It was made use of to carry Wine, or other Liquors, used in Sacrifices. Mr. *de la Chaussée*, in his Book *de Insign. Pontif. Max.* describes it in these Words; *Præfericulum erat Vas, in Sacrificiis præferri solitum, in quo vinum, aliusve liquor, includebatur.*

What is shewn here for a Basilisk, is much in the same Figure, but very much larger than that of *Settala* in *Milan*.

They drew forth a whole Drawer-full of Thunder-bolts, as they call 'em. I was then satisfied they were not so. Father *Montfaucon* says they are no other than Battle-Axes of barbarous Nations. Some Eggs they shew of uncommon Forms; and one in the common Form, with three little Horse-shoes nail'd on it, the Clenches brought a second time thro' the Shell, and turn'd down on the outside: This was the notable Performance of a *Capuchin* Friar: 'Tis pity he should ever have wanted Iron or Egg-Shells.

* Scala in
allusion to the
Name.

They shew here the Armour of some of the *Scaligeri*, who were Princes of *Verona*, with their Coat of Arms enamel'd on it; *Gules*; a Ladder * *Or*. A Daughter of one of the *Scaligers* married into the *Moscardo*-Family; her Picture is there.

The Tombs of some of these *Scaligers* are now seen in *Verona*, very richly adorn'd in the *Gothick* Way; they are in an open Place without doors.

At Signor *Antonio Odoli's*, a rich Citizen of *Verona*, we saw several good Pictures and Drawings, with other Curiosities. One thing we saw there, an Abortive kept in Spirits of Wine, was very uncommon upon two accounts, both as to its Figure and the Circumstance of its Birth: It has but one Head, and two Bodies; in that respect like that already mention'd in the *Settala*-Collection at *Milan*. It seem'd to be of about five or six Months growth from the Conception, and was brought forth about six Hours after the Birth of a perfect Child at its full time. This is what the Doctors (I think) call a Superfoetation; and what they say does very rarely happen. The perfect one was living, and about five Years old when we saw this. It was hinted to us, that these were the Offspring of a Mistress of the Gentleman that shew'd this to us, and so presumptively his own begetting. So far the Gentleman went himself, as to assure us of his own Knowledge of the Truth of the Circumstance.

At the Dome they shew'd us the Tomb of Pope *Lucius* the Third, with an Inscription, shewing that this Pope being inviously driven from *Rome*, was well receiv'd at *Verona*, where, after a Council called, and several great Plans laid, he died.

OSSA LVCI II PONT. MAX. CVI ROMA OB INVIDIAM PVLSO VERONA TVTISS. AC GRATISS. PER-FVGIVM FVIT: VBI CONVENTV CHRISTIANORVM ACTO, DVM PRAECLARA MVLTATA MOLIRETVR, EVITA EXCESSIT.

In this Church there is an Assumption by *Titian*, and a Chapel painted in Fresco by *Bellini*.

At the Conventual Church of S. *George* there is a fine Picture at the great Altar by *Paolo Veronese*; it represents the Force us'd to that Saint by an old Priest of *Apollo*, hooded, and with a great Beard like a *Capuchin*, to compel the Saint to worship a Brazen Statue of the Idol. There are several other Figures in the Picture, which is a very gay one, and painted with a great Freedom. There is another of the same Master, representing S. *Barnabas*, blessing a sick Person.

Christ feeding the Multitude; painted by *Paolo Farinati* when he was seventy nine Years old; a very good Picture.

The Gathering of *Manna*; by *Bruzasorsi*; and S. *John* Baptising *Christ*, by *Tintoret*, over the Church-door.

This is a Convent of Nuns, few in number; but mostly noble. We were told they were to be removed into other Convents, and to leave theirs to Friars, who were to succeed them in it.

At the Church of the *Madonna de gli Organi* they have a precious Relick, and give a special Account of it: It is an Ass about the size of a large Dog, having upon his Back our Saviour in the Act of Blessing, cut in Wood, about four hundred Years ago, by a Friar of the Convent, who left it there; having declared in his Life-time that he would leave them *qualque segno* some remarkable thing. This Ass, as they tell you, was by some means convey'd away from the Convent, three several times, and as many times return'd of his own accord; how he travell'd by land, the Story says not, but when he got to the River-side, he took water and swum along a Branch of the *Adige*, which comes just by the Convent, and stopt under the Bridge that leads to the Church. To assure us of the Truth of the

the Story, they shew'd us the Place. It is now preserved with great Veneration, as miraculous, in a little Vault over the Altar in one of the Chapels; it is kept cover'd, and is not expos'd but on great Days. Two Days in the Year it is carried in procession; one of the Days is the Feast of *Corpus Domini*. They say no body can tell what Wood it is made of; and like enough, for 'tis painted over. It is related by some, that the Remains of the Afs, that carried our *Saviour*, are pretended to be within the Body of this: But, that was not said to us by the Person who shew'd it. How ridiculous soever such Stories as this may be, I think 'tis of use to mention them, that the *English* Readers, who have not been abroad, may see by what gross means the People are impos'd upon: But this is the last I shall trouble the Reader with.

We lodg'd in *Verona* at the *Two Towers*, next adjoining to a Convent of the *Dominicans*; and we every day pass'd by a Fellow, whom we saw loitering in the Area before their Church, protected by those good Fathers, tho' he had in the compass of a Month murder'd two Persons, one of whom was his own Wife. He was in a fair way of murdering a third, for giving him some reproachful Words; and had the Hardiness to transgress the Limits of his Protection, and run to fetch a Gun to have been reveng'd upon him: And, upon his Return, finding the Man was gone, he lodg'd his Gun in the Convent, in order to have it ready, if he should come that way again. He seem'd to be very intimate with the Inquisitor-General, tho' he was no more considerable a Person than a common Foot-Soldier.

These Sanctuaries, and Protections in the Churches and Convents are doubtless one principal Cause of the frequent Murders in *Italy*. To this may be added the little Stress laid by the Priests at Confession upon this or any other Crime against the Laity, compar'd with such Offences as are immediate against the Church. Another thing is, that the People of all Conditions have the Office of the *Sbirri* (whose business it is to arrest Criminals) in such hatred and contempt, that no Man, that is not one of them, will do any thing that is reckon'd a part of their Function, or any way to belong to it; so that a Man may kill another at Noon-day, in the open Street, and no body will lay hands on him;

him; by which means it comes to pass, that if the *Sbirri* are not at hand to apprehend him, he has opportunity to fly to the next Church or Convent; and there he is safe, till Means can be found for his further Escape, or compounding the Matter. Another Cause, in some parts of *Italy*, is, the quick passage out of one State into another; so that in several Cities we came to, one or other of the Servants that attended us, we were told, had had a Misfortune; that is, he had a kill'd Man, and was forc'd to quit his own Country. Another thing is, (what passes for Prudence there, but what other Nations would call Cowardice and Baseness,) their Proneness to Assassination and secret Stabs; to take their Revenge securely, without hazard to their own Persons: for an *Italian* thinks it pretty odd, when a Man has trod on his Toes, that he should give him an Opportunity of cutting his Throat too; therefore, your Challengers they think a very unaccountable sort of Persons. They generally take care to go armed, that they may never be unprepared, in case any sudden Rencontre should happen. The *Stiletto*, notwithstanding the Prohibition, is generally worn, especially in some parts: I have several times seen That and the *Rosary* come out of the same Pocket. And besides this Weapon, even the meaner sort are often furnished with a long Sword, which they carry under their Arm. I have seen them go to Harvest-work, with long Swords and Guns among their Implements of Husbandry.

As it is not safe to affront an *Italian*, unless you are upon your guard, and resolve to be as quick as he, so, on the other hand, you have generally the least Provocation to it from them of any People: They are very civil and respectful, and not at all impertinent in their Behaviour. Meddle not with their Affairs, and give them no cause of Jealousy, and they are a People very well to live with. Besides the taking leave at going to bed, they bid good-night twice before; once at the *Ave Maria*, which is about Sun-set, and again at the bringing in of Candles; at both which times the Company bow all round to one another.

In case of Thunder, it is usual in *Italy* to set all the Bells in a Town a ringing; in which there is a Mixture of Philosophy and Superstition. They suppose that the Motion, which the Ringing puts the Air into, helps to break the Clouds, and give vent to such Particles, which by their being pent up do cause the
Explo-

Explosion: And further, that their Bells being bless'd, and sprinkled with Holy Water, have a sovereign Power to make Thunder and Lightning cease. Notwithstanding all the Bells and Holy Water, there was the dreadfullest Day of Thunder and Lightning in *Rome*, while we were there, that ever I saw. The Lightning fell so as to do hurt in thirteen Places within the Walls. In the Sacristy of *S. John Lateran* it burnt the *Pallium* of the Altar, and had like to have stifled the Priests that were attending. It set fire to a Magazine of Hay in a Brick Building of three or four Bays near the Amphitheatre, which we saw continuing to burn two or three Days after. A young Girl, Niece to a Nun, in one of the Convents, was going to shut a Window there, and had her Arm and Hand struck in such a manner as to be black and senseless: Her Fingers stood out from one another, nor was she able to reduce them. By chafing the part with Oil of Cloves, I was told they were set right again. In the Summer-time, at *Venice*, it Lighten'd almost every Night, and often without any Thunder.

From *Verona*, we came by the way of the *Tirol*, and so thro' *Germany* to *Holland*. As we made little stay in any Place by the way, so I shall do little more than name the principal Places we pass'd through.

Between *Verona* and *Volarnia*, the Grounds were all planted with Vines and Mulberry-Trees, &c. as already describ'd in *Lombardy*.

In the second Post from *Verona*, we came to that difficult Pass, called *La Chiusa*, where there is a Garrison of the *Venetians*. It is a Passage cut out of the Side of a great Rock of white Marble; the Ascent is so steep, and the Footing so ill for the Horses, that we were forc'd to have the Coach drawn over it by Men; I think there were sixteen of them. The Rock was a great height above us on one side, and on the other was a Precipice almost perpendicular down to the *Adige*, which runs along the bottom. We had another Precipice over the *Adige* a little after, at a Place call'd *Dolce*.

In the next Post, between *Peri* and *Alla*, we left the *Venetian* Territory, and enter'd the *Trentine*.

At the Pass of *Serravalle* they demanded our Pass-ports. Soon after we pass'd thro' the *Sclavini*, which is also called the Wood of *Roveredo*, tho' there is not a single Tree now in it, but a world of vast Stones, which cover'd the whole Plain, and made the Passage exceeding difficult. After this the *Alps* perfectly hover'd over our Heads, on each side; there were some most pleasant Vales, planted with Vines, &c.

In the last Post towards *Trent*, we observ'd a great Stone set upon others, of which a Sketch is given in the Plate of Page 313. This Stone seems to be of the same kind with those taken notice of by the Author of *Mona Antiqua Restaurata*, in his Account of the Antiquities, &c. of that Island, [*Anglesey*,] several of which Stones are now to be seen there.

The Name these Stones go by in that Island, is *Crom-lech*; and the Author, as well from his supposed Etymology of the Word, as from the Figure and Position of the Stones, and for other Reasons, concludes them to have been Altars, erected for religious Worship, and the Performance of Oblations and Sacrifices, by that famous Set of *Druids*, with which that Island was once well filled.

The Original of these Altars he deduces very high, even from the Dispersion of Nations after the Confusion at *Babel*; and supposes that on the first erected of them the First-fruits of the Place might be offer'd to God, by those very first Men who came thither. And that these first Men (he adventures to guess) carried the Name with them from *Babel*, as they did several other Words, and called it *Carem-lech*, from the Hebrew *קֶרֶם לֶחֶם*, *Carem-luach*, a devoted Stone or Altar.

The Description he gives of them is, that these Altars of Stone were huge broad flattish Stones, mounted up and laid flat upon others that were erect: The Length of one, which he gives us a Print of, is thirteen foot.

These Stones, besides what he observes of their Figure and Position, the Author further concludes to have been Altars, and those of the most antient sort, from their *rude* and unfashion'd Make; appearing to be such, as [after they had been hewn out of the Rock or Quarry] *had not a Tool struck upon them; Over which no Man hath lifted up any Iron*; as express'd in the

Books of *Exodus* and *Joshua*, and of which sort the oldest Patriarchal Altars were.

Such the Author describes those in *Anglesey* to be, "rude natural Slivers of Stone, coarse and unhew'd:" And such is this I speak of near *Trent*, which seems to have no other Fashioning, than what it receiv'd in its being hew'd out of the Rock. The Length of this, I judg'd by my Eye, to be about fourteen or fifteen Foot. It lies just by the Road-side, on the left hand, as you come from *Verona* towards *Trent*.

A great deal more may be seen concerning these Stones in the Book I have cited; but I have inserted thus much (and what I think is the principal of it) here, because the Book is at present pretty rare to be met with, except among the Gentlemen of *Wales* and of *Ireland*.

T R E N T.

I N our Inn at *Trent* I observed the Arms of a noble *Venetian*, who had been Ambassador in *England*, with this Inscription, *Pet. Grimani Eques, peractâ in Angliâ Legatione. Loquebar in conspectu Regum.* "Peter Grimani, Knight; after having performed an Embassy in *England*. I spoke in the presence of Kings."

Their Noon at *Trent* is an Hour before true Mid-day. I could not learn the Reason of it there; but it is probable the Custom of thus anticipating the Time, may have taken its Origin from the Sitting of the Council there: for, the same Custom Bishop *Burnet* tells us is in *Basil*, and is supposed to have taken its rise from the like Cause; and that it was in order to the advancing of Business, and the shortening their Sessions: and so it has continued ever since.

I had some Discourse with my Landlord at *Trent* concerning Cleanliness; upon which he took occasion to tell me, I must not imagine my self to be in *Italy* now.

At *Newmarkt*, two Posts from *Trent*, (as at other Places afterwards in the *Tirol*) two young Damsels went before us, at our first coming in, wafting Frankincense in the Chambers, as tho' they were offering Incense to the *Lares*. The Reason of this

this Custom is, to take off a disagreeable Smell which is left in the Rooms by the Stoves; for now there began to be no such thing as Chimneys in the Rooms, and yet no enduring in Winter without the help of Fires: tho' indeed at the Season we passed, which was in *May*, there was no occasion for them; but the Stench, that they caused when in use, was not yet gone. The Stoves were either of Earthen Ware or Cast Iron, sometimes prettily adorn'd with Basso Relievo's. The Body of the Stove stands in the Room where you are, but the Fire is put in from the other side of the Wall.

The People in the *Tirol* are said to live well, and enjoy their Liberties; nor are they taxed, as other Places under the Emperor are: They are his Hereditary Country, and love him, and stood firmly by him against the *French*. It is look'd upon as Policy in him to treat them well; else they might put themselves under their Neighbours the *Venetians*, (whatever they might get by such a Change,) or rather join with the *Swiss Cantons*.

Between *Newmarkt* and *Bolsano* we saw little Hutts or Cabins rais'd on three Posts, where People watch to shoot the Bears. These and Wolves are frequent in those Parts.

The Rocks were now high and close about us, the Mountains sometimes perfectly surrounding us like an Amphitheatre. In some places we saw great Currents of Stones, which had been hurried down the Mountains by the melted Snows. A House had lately before been ruin'd by one of them. Further on, we saw a great many Yews, Firs, and Fig-Trees among the Mountains.

The Country-People we met with in these parts had some of them green Hats, and others blue Bonnets.

S. George and *S. Martin* seem to be the great Saints of the *Tirol*; we saw Pictures of them frequent in the Roads; and sometimes of *S. John Neopomucenus*, the Patron of Bridges.

At *Bolsano* we drank some excellent Wine, not much unlike that of *Vienne* in *France*. We had most pleasant Views of vast Plantations of Vines about *Bolsano* on the sides of the Hills; and the Valleys were quite cover'd with them, especially on this side: They were kept low, and their Branches tied to Frames of Wood. They grew in long narrow Terraces, whose Fronts were kept up with Breast-walls of Stone; and in this manner they were carried one Row above another, *gradatim*, up the sides

of the Hills. The Situation of the Ground, where these Vines grow, is comparatively low, in respect of the great Ascents we came to afterwards: And the Vineyards, lying on the South Side of these great Ascents, have the full Influence of the Sun, and are at the same time defended from the cold Attacks of the North Winds; so that the Grapes and other Fruits arrive to a great and early Maturity.

As we came on, we found the Mountains rise to a vast height; some sides of the Rocks were as perpendicular as a Wall.

Brixen.

FROM *Verona* to *Brixen* are fourteen Posts. We had here the most delicate Bread I ever tasted in any Place; and very good Wine. Soon after, the Vines began to cease; and now we had great numbers of Firs on each hand, with Gooseberries, Barberries, &c. by the road-sides. I observ'd that the young Twigs of the Ash-trees were cut off, which I was told they took and dried to feed their Sheep with. In one place they were putting up some Pales; and the ends of the Posts that were to go into the Ground they burnt, till they were black; which would secure them from being rotted so soon by the Moisture of the Earth, as they would otherwise be. I have understood since, that this is practis'd in some parts of *England*; but it is not so in the parts where I have been most acquainted.

When we had gain'd the Ascent of the Mountain *Brenner*, which is the highest part of the *Alps* in this Road, we found our selves perfectly in another Climate; the Air was as cold the twentieth of *May* there, as in *February* with us. The Summits of the Mountain on each hand (which were yet higher than the Road-part) were all cover'd with Snow; and tho' we had eaten ripe Cherries the Day before at *Bolsano*, we found the Trees here but beginning to bloom. Crucifixes, Oratories, and Vows, were very frequent in these parts, by the Road-side.

We had now trac'd the *Adige*, frequently close by the Side of it, quite up to its Fountain-head. It is of a great breadth at *Verona*; and it was pleasant enough to observe by what degrees it lessen'd, still as we got above the Mouths of the several other Rivers, and lesser Brooks, which emptied themselves into it, till at last it was no wider than a common Ditch. The Head of the *Adige* is but part of another Stream, that throws itself in a Spout

from the side of a Rock ; the other part of which Stream does not form, (as *Misson* says it does,) but falls into, the beginning of the River *Inn*, which runs along the other side of the Road, and goes down to *Inspruck*.

The Firs continued all along the Mountains on each hand, almost all the way to *Inspruck*.

INSBRUCK.

HERE we saw the Roof of the Porch before the Chancery, cover'd with Plates of Gold, or what they do at least pretend to be such ; of which there are already Accounts published.

The Monument of the Emperor *Maximilian*, and the Statues of Copper in a Church of the *Franciscans*, larger than the Life, representing great Persons related to that Emperor, are a noble Sight: They stand in two rows, on each side as you go up the middle of the Church, and have a very magnificent Appearance.

The Prospect of *Inspruck*, at our descent from the Mountain towards it, is very pleasant ; from *Brixen* hither, about seven Posts, and again from hence to *Ober Memingen*, about two Posts further, we had much precipice.

AT *Ober Memingen*, a little Place, the Host had built a Chapel opposite to his House, and a Grotta at a little distance, with Cisterns for Fish, each having a Pipe for a Supply of fresh Water. Between *Nossereit* and *Lermes*, the two next Posts, we had great Precipices ; the Valleys were fill'd with Firs. Somewhere hereabouts we saw a Statue of *Christ*, for a Fountain, with the Water spouting out of his Side.

AT *Fiesla*, a good Town, six Posts distant from *Inspruck*, is a Convent of *Benedictines*. Here the Mountains began to lessen, and leave us, going off from us on each hand. The Firs still continued all along the Grounds ; we travell'd through several Woods of them.

We

We pass'd along the Confines of *Bavaria*, leaving them on the right hand going from *Fiesla* to *Hurlach*. We left *Mindelheim* [the Duke of *Marlborough's* Principality] on our left.

From *Hurlach* to *Augsburg* all is an even Plain of about fifteen Miles. Here the *French* encamped, before the Battle of *Blenheim*: We saw some Remains of their Works. We had a Palace of the Elector of *Bavaria* within view, on our right.

From *Inspruck* to *Augsburg*, are fifteen Posts and a half.

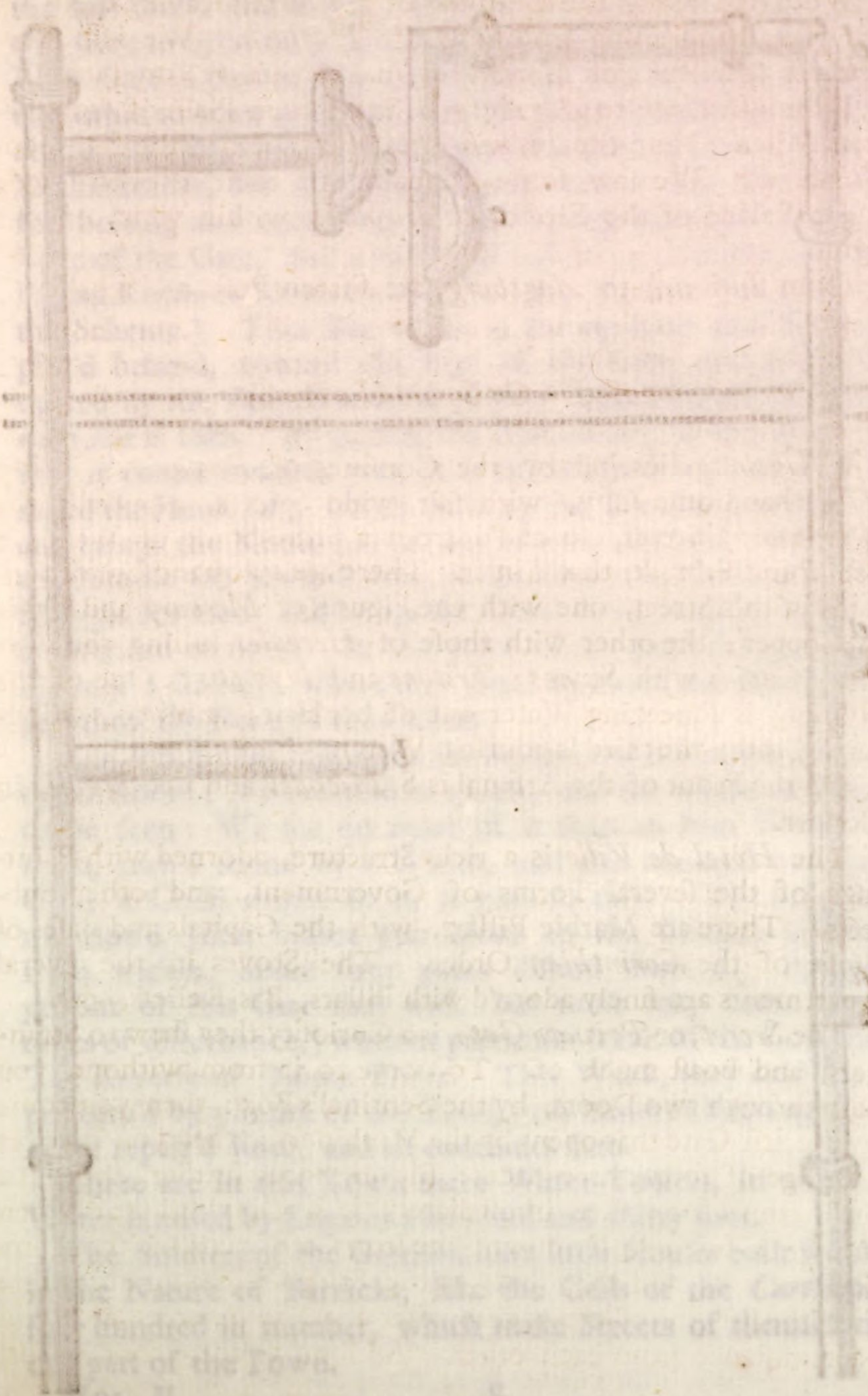
A U G S B U R G.

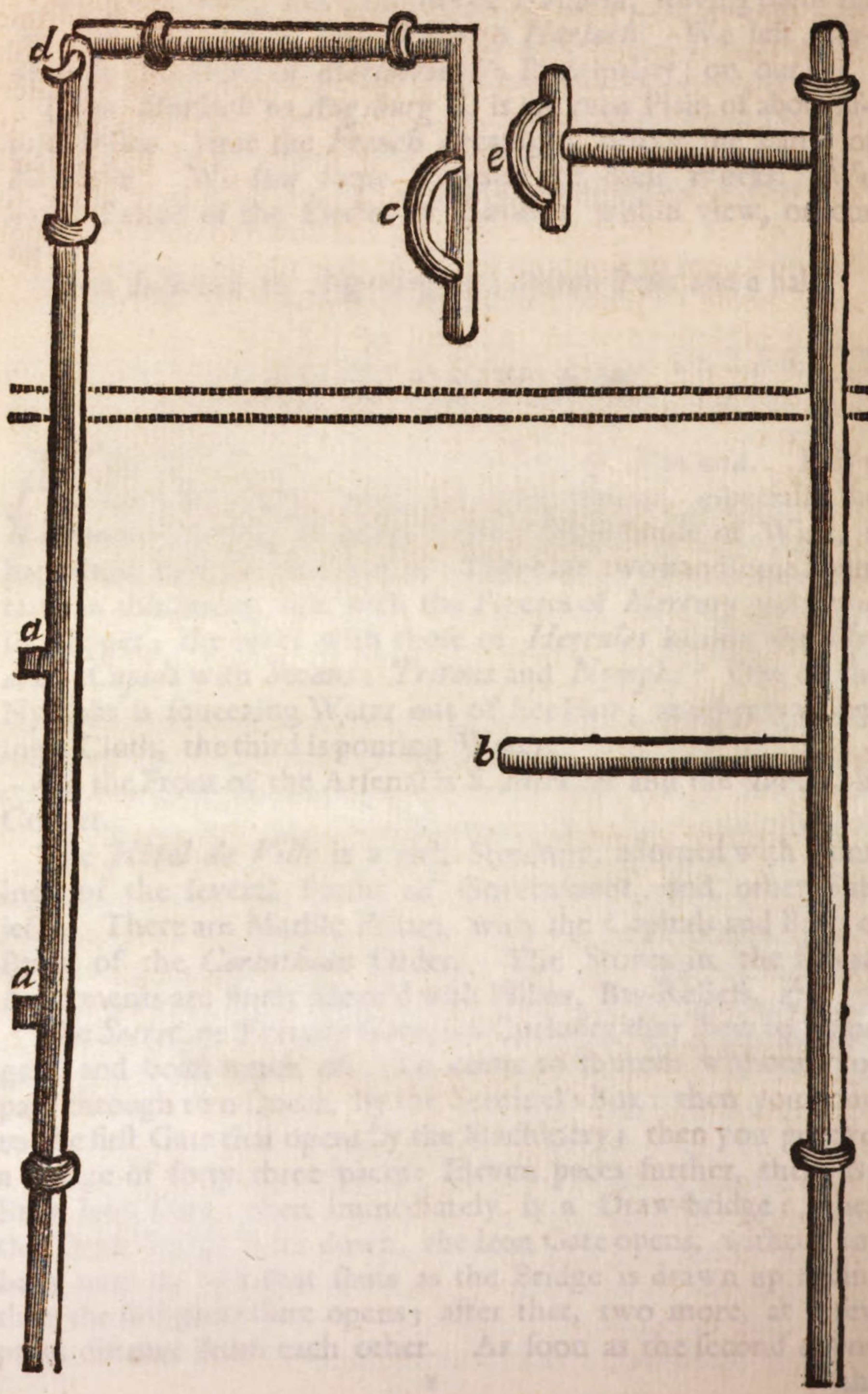
Augsburg lies just by the Confines of *Bavaria*. It is a handsome City, with fair wide Streets, especially the *Wine-markt* Street, so call'd from a Store-house of Wine, a handsome Fabrick, that is in it. There are two handsome Fountains in this Street, one with the Figures of *Mercury* and *Cupid* in Copper; the other with those of *Hercules* killing the *Hydra*; *Cupids* with *Swans*; *Tritons* and *Nymphs*: One of the *Nymphs* is squeezing Water out of her Hair; another is wringing a Cloth; the third is pouring Water.

On the Front of the Arsenal is *S. Michael* and the *Devil*, in Copper.

The *Hôtel de Ville* is a rich Structure, adorned with Paintings of the several Forms of Government, and other Subjects. There are Marble Pillars, with the Capitals and Bases of Brass, of the *Corinthian* Order. The Stoves in the several Apartments are finely adorn'd with Pillars, Bas-Reliefs, &c.

The *Secret*, or *Private Gate*, is a Curiosity they shew to Strangers, and boast much of. To come to it from without, you pass through two Doors, by the Sentinel's Box: then you come to the first Gate that opens by the Machinery; then you go over a Bridge of forty three paces: Eleven paces further, there is a little Iron Gate; then immediately is a Draw-bridge; when the Draw-bridge is let down, the Iron Gate opens, without any body near it, and that shuts as the Bridge is drawn up again: then the first great Gate opens; after that, two more, at a few paces distance from each other. As soon as the second opens,





the first shuts, and so on. There is an Iron Stay, which suffers the Gate to open only so far as to let in one person at a time. Each Gate is govern'd by two Powers, one to unbolt and bolt, the other to open and shut; and these are manag'd in a Gallery above, so that you see them open and shut, as tho' it were by Enchantment, for no body is near them. The Bar which is for bolting and unbolting, is plac'd perpendicularly along the Edge of the Gate, and is mov'd up and down to unbolt and bolt, having Knobs or Knuts on it [a] [a] that slip into Sockets. [See the Scheme.] That Bar which is for opening and shutting is plac'd behind, toward the heel of the Gate, and the Gate is open'd by the Branch mark'd [b.] The Manner of moving each Bar is thus. By pulling the Handle [c], at the same time that it comes towards you, it is rais'd upwards; and with it is rais'd the Hook [d], which pulls up the Bar that is joined to it, and brings the Knobs [a] [a] out of their Sockets. By pulling the Handle [e] towards you, at the same time the Branch [b] is brought forward, and brings the Door along with it, so far as it is intended to open. In the place of the prick'd Lines, is the Floor of a Gallery, where they stand to move the Bolts, which pass thro' the Floor of the Gallery.

The Machinery that raises the Bridge, and lets it down, is in an upper Room; it is inclosed in a Case, and the whole of it is not to be seen: We see no more of it than an Iron Wheel with teeth, turn'd round by a Winch, and this manag'd by a young Girl; a Child might do it, it goes so easy. The first Gate I mention'd [that before you come to the Bridge] is opened from within, about sixty paces distant from it. Any may go out of this Gate that will, but none may come in, [in times of disturbance,] without particular leave of the Governour. The Reverse of *Janua Ditis*. This Work, they told us, was perform'd by a Smith of the *Tirol*, two hundred Years ago; was never repair'd since, and all continues firm.

There are in this Town three Water-Towers, in which the Water is rais'd by Engines a hundred and thirty foot.

The Soldiers of the Garrison have little Houses built for them in the Nature of Barracks, like the Cells of the *Carthusians*, four hundred in number, which make Streets of themselves in one part of the Town.

All Orders, Degrees, and Conditions of Persons in *Augsburg* are distinguish'd by their proper Dresses. The Womens are many of them very odd and uncommon, but some of them very pretty. They sell there Prints done upon pieces of Pasteboard, and wash'd, representing their several Dresses; a Set of them looks like a Pack of Cards. We saw there an Experiment for extinguishing Fire. They had made a Fabrick of Boards set round with Faggots, dry cloven Wood, and other combustible Matter; the Boards were singed within, that they might sooner take fire: When all was thoroughly on fire, they threw in a little Barrel, it made a small Explosion, and the Fire immediately abated; but, continuing still to burn at one end, they threw in another Barrel, and it was all extinguished. The same I am told has since been performed here in *England*.

* Or Donau-
worth.

When we had come about two Posts from *Augsburg*, we enter'd on a fine Plain in view of *Donawert* * and *Schellenberg*, signaliz'd by the Duke of *Marlborough's* great Victory there. Some Works of the *French* were still remaining. We went thro' *Donawert*, having first pass'd over the *Danube* by a Bridge: The *Danube* is but narrow here. There is a Wood of Oaks on one side of the *French* Intrenchments; we went through part of it. We pass'd thro' several Woods afterwards, whose Underwoods were chiefly Juniper.

There is a Convent of *Benedictines* about a *Stun* † and a half from *Donawert*.

We had very bad Roads till we came almost to *Memdingen*, [four Posts from *Augsburg*.] We were four Hours in coming this Post.

Memdingen.

At *Memdingen* we saw Storks on the tops of the Houses, as in *Holland*. We observ'd some Fir-Poles plac'd at several Doors, which we were told were a Compliment to young Maids by their Lovers, on *May-Day*. We were there the 29th of *May*, N. S.

Not only some of the Customs in *Germany* have an Affinity with ours, but the Complexion of the Inhabitants, and the Face of the Country itself resembles ours, more than I have seen in

† A *Stun*, or *Stundt*, is half a German Mile; that is, two Miles and a half, or three Miles English: I take it to be three measur'd Miles.

in any other Country. The general Look of their Buildings, (many of them Timber) and particularly that of their Villages, and the Furniture in their Inns, is very much like what we meet with in the old ones among us : Some of the old Dresses too, as Ruffs about the Neck, and several other particulars, give one reason to believe, that some parts of *Germany* are now a good deal like what *England* was, a hundred Years ago. The Affinity between the *German* Language and the old *English*, both in Expression and Character, is generally known.

On this side *Memdingen* we pass'd thro' several Woods of *Oettingen*. Pines, &c. At *Oettingen*, three quarters of a Post more this way, we observed many of the Prince's Palace-Windows much broken, which we were told were with Hail-Stones of above an Inch diameter, about a Month before we were there : Other Houses had suffer'd, but this being higher, is most expos'd.

There are vast Woods of Firs towards *Creilsheimb* ; this Place *Creilsheimb*. is subject to the Prince of *Anspach*, and the Inhabitants are all *Lutherans*. After this, we met with several Woods of Oaks, &c. There is a pleasant Valley below the Road as you come to *Mergenthal*. The View of this Place at a distance is like that of *Inspruck*.

Hereabouts, and further on towards *Miltenberg*, we found *Miltenberg*. Vines again. The last mention'd Place is subject to the Elector of *Mentz* ; it is all one long Street, called a League in length, turning along the Skirts of a Mountain.

From *Miltenberg* we pass'd the *Maine* in a Ferry ; thence to *Aschaffenberg*, a pleasant Vale by it, planted with Vines and Tobacco, with Corn interspers'd : The River *Maine* running all along on one side. After this, a sandy Way brought us to *Hanau*, *Hanau*. a handsome Town, subject to its own Count. Most of the Inhabitants are Protestants, and several of them are *French* Refugees. A fine Palace of the Count's is about a Mile from it, with good Gardens after the *French* Manner. Guards were at the Gate. Corn, and in some parts Tobacco, continued all the way to *Francfort*.

From *Augsburg* to *Francfort* are sixteen Posts and a quarter.

FRANCFORT.

THERE are four Towers marking the Extent of the Liberties of this City, four several ways, at some distance from it. *Saxhausen* [or *Sachsenhausen*] is situated with respect to *Frankfort*, as *Southwark* is to *London*, the River *Maine* parting them.

In the *Lutheran* Church there is a good deal of Painting, and some Sculpture. The Cieling, and the Fronts of the Galleries, are painted with Scripture-History: The Altar-piece is our *Saviour's* Passion in the Garden: The Altar is of black Marble; the Pulpit and Reading-Desk are Marble. There is the Figure of *Christ* with a Globe, and a Crucifix; both of Alabaster; and a Picture of *S. Paul*.

The City is of the finer sort; well peopled, and has a considerable appearance of Business.

From *Frankfort* we took a Boat to *Cologne*, for which we paid forty Dollars. The first Night from *Frankfort* we lay at *Risfeilstein*, a Village two Hours short of *Mentz*. Next Morning we saw a great number of People going on Devotion to some *Madonna*; it was said there were two thousand of them: I suppose it was some Festival they observe there in honour of the blessed *Virgin*, June 6, N. S.

The *Maine* and the *Rhine* join just before we come to *Mentz*, or *Mayence*. The *Villa* of the Elector, and the Convent of the *Carthusians*, are opposite to the Mouth of the *Maine*, where it falls into the *Rhine*.

Hockham.

We pass'd by *Hockham* hereabouts; which Place being famous for good Wine, is the Occasion that the best old *Rhenish* Wines are among us call'd Old *Hock*.

A Bridge of Boats goes across the River, which is there very broad, from *Mentz* to *Cassel*: They loosen'd some of the Boats, which help to support the Bridge, and separated them to make room for our Boat to pass between them.

Rats Tower.

We pass'd by the *Rats Tower* (of which the Story is well known) near *Binghen*. It is on a little Island in the midst of the

the *Rhine*. There is a dangerous Place in the River, a Whirlpool, a little before we come to this Place.

The Mountains here were very high, and close to the River on each side.

COBLENZ.

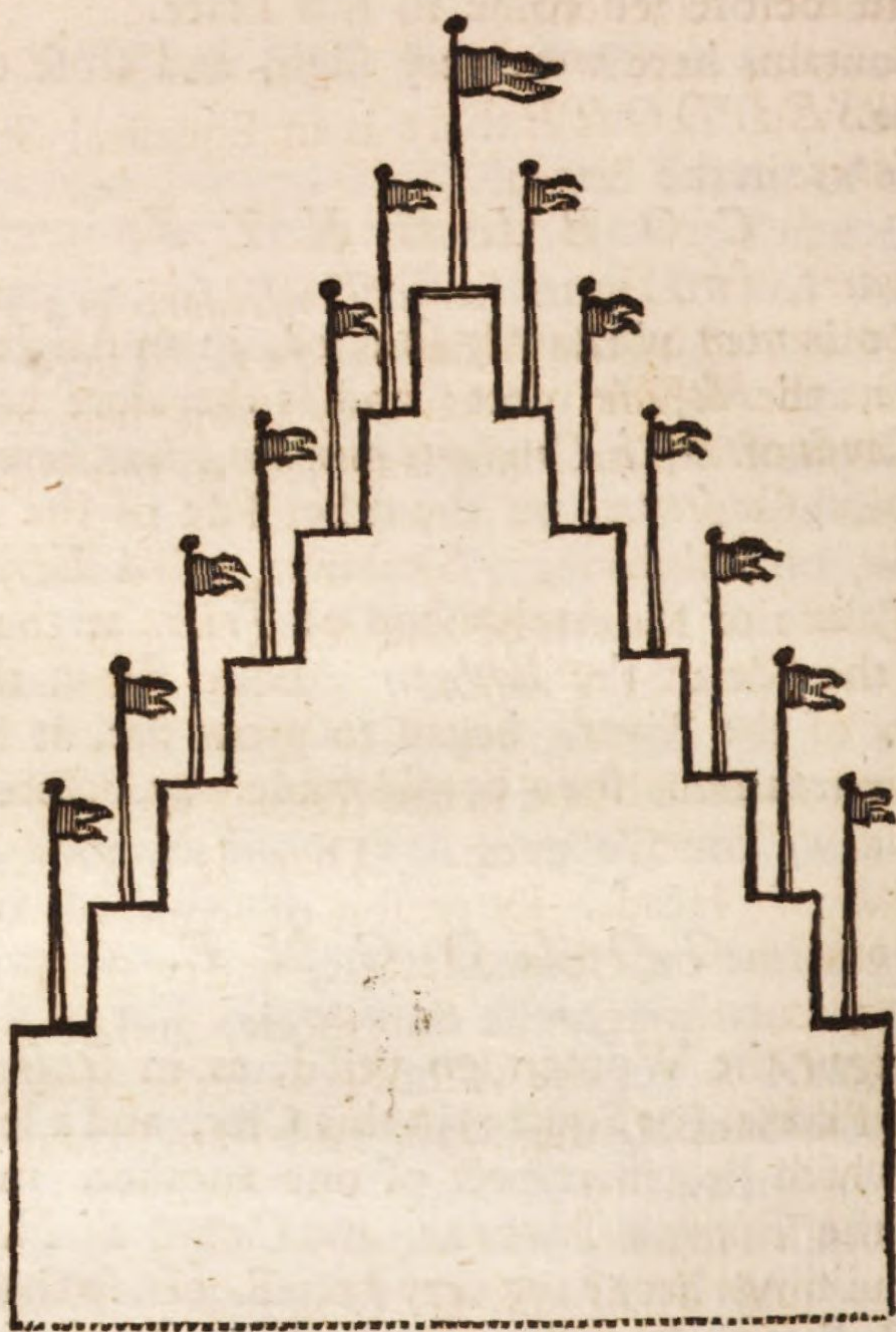
Coblentz is very pleasantly situated, in an Angle where the *Rhine* and *Moselle* meet: and is therefore call'd *Confluentia*, or *Confluentes*, à *Confluxu duorum Fluminum*.

Over against *Coblentz*, on the other side of the *Rhine*, is a strong Castle, on a high craggy Situation, call'd *Ebrenbrestein* *. * Or *Ebrenstein*; in de Fer's Map, *Hermenstein*. There is a Palace of the Archbishop of *Triers* at the bottom of it, just on the side of the *Rhine*. About *Bonn*, the Country on the sides of the River, began to grow flat, it having been hilly and mountainous for a considerable way before.

COLOGNE.

AT *Cologne* the Women go veil'd, as in *Italy*; there is a large Piazza, [or Square] in this City, and a lesser one not far off it, which lie, in respect of one another, much in the manner as the *Piazza Navona*, and *Campo di Fiore* at *Rome* do. The Buildings here have very steep Roofs, so that the Gable-ends [or Pediments] make a very sharp Angle at the Top. The Slope of these Gable-ends, instead of being one continued Line, is formed into steps; upon each of which is placed a Pinnacle, or Banner, as represented in the following Cut, and has a tawdry trifling appearance.

The



The Dome, what is done of it, is fine in the *Gothick* way, in the manner of that at *Milan*, but is not half finish'd, tho' of an old Foundation. The Canons there are all Princes or Counts. The Bodies of the Three Kings [already mention'd] removed hither from *Milan*, are kept with great Veneration: A Canon is always present at the shewing them. Prince *Nassau* presided when we were there. The Names they give them are *Gaspar*, *Melchior*, and *Balthazar*, and these Names are frequent among the People of that Neighbourhood.

There are great numbers of Juniper-Trees hereabouts, and the *Genevre*, or (as we call it) *Geneva* or *Gin*, which is a compound Spirit from the Juniper-berries, is here to be had in the

the greatest Perfection; the *Cologne Genevre* being generally esteemed the most excellent.

At *DUSSELDORP* there is an Equestral Statue of the Dusseldorp Elector *Palatine* in the Piazza.

Kayserfwaert, two Hours from *Dusseldorp* is a Pass. This *Kayserfwaert* Place was bombarded by the Allies in 1703. There is an Island, not far off, in the *Rhine*, which they upon that occasion possessed themselves of. The Place is subject to the Elector of *Cologne*.

Roerwort, at the Mouth of the *Roer*, is another Pass: This *Roerwort* is subject to the King of *Prussia*.

Shenkinshans, a little Island in the *Rhine*, was the first Ground *Shenkinshans* in *Gelderland* we touch'd upon. There is a Toll there, of a *Sol* and a half *per* Head. By reason of contrary Winds, our Boat could not come on, so we left it, and walk'd three Miles to *Nimeguen*; and though the Sun shone, and it was then the Tenth of *June*, N. S. yet the Wind was so cold, that we thought fit to wear our Cloaks all the way, and found them very comfortable.

N I M E G U E N.

WE came to *Nimeguen* by a Ferry across the *Wahl*, which is a Branch of the *Rhine*, and parts from it at the *Fort de Schenck*. The first Streets of this City we came into, have a considerable Ascent from the River: In the middle of the Town is a spacious Square, with handsome Buildings about it.

The *Calvinists* here have Organs in their Church; no Altar or Communion-Table is continually kept there; but they bring one in when they have occasion to use it. The having of Organs we afterwards found to be general in the Churches of *Holland*. We afterwards pass'd by *Lovestein*, or *Lovenstein*, a Confinement for the State-Prisoners, just at the Mouth of the *Maese*.

Dort,

Dort.

Dort, or *Dordrecht*, famous for the Synod there in 1618, was the first City of *Holland* we came into ; it is pleasant and very clean, as indeed all the Cities in *Holland* are.

One would think they were little Dealers here in Roast-meat : we were to have a few Pidgeons roasted at our Inn ; They had never a Spit in the House ; and after a long search they could find no better a Utenfil to serve for one than a piece of a pitch'd Rope : I think some body's Sword at last acted its part as well as *Hudibras's* Dagger.

I am now come to a Country so near our own, and so well known to those of our Nation, that I shall detain the Reader with only a very few cursory Observations.

R O T T E R D A M.

WHAT stay we made in *Holland* was chiefly at *Rotterdam*, where, instead of idle *Abbés* fauntering about the Streets, (a Sight we had been pretty much us'd to) every thing that had Life was now busy ; all were at work ; not only Men, Women and Children, but Dogs and Goats ; for, These I observ'd drawing Burdens on little Carriages along the Streets : for, the *Dutch*, together with their Industry, shew themselves to have learnt the Art of making their Heads save their Hands, as is seen in their Mills for sawing of Timber and for other purposes, whereby a great deal of manual Labour as well as Expence is sav'd, in comparison to what is employ'd in other places. And, as when a Man has got a thing with difficulty, we say he has got it *out of the Fire*, so, on the other hand, They have in a literal Sense got their Territory out of the Water, and with Art and Industry maintain their Possession of it. The indefatigable Patience of this People is a good deal seen in the Works of their Painters, who, if they want the Graceful Design of the *Italians*, make the best amends they can in the utmost height of Finishing, in which they have outdone all the World, and indeed performed Miracles ; as fully appears by the great numbers of their Pieces that are in *England*, as well as in those abroad.

How

How numerous the Men of Wit may be among them, I know not; but they have given a considerable Instance of the Value and Esteem they have for such as are so, in the Copper Statue they have erected of *Erasmus* in his native City: It is a Whole-length Figure, on a Pedestal of Marble, with a Book in his Hand, in the Action of turning over the Leaf. There are four Inscriptions under this Statue; one is,

DESIDERIO ERASMO, MAGNO SCIENTIARVM AT-
QVE LITERATVRAE POLITIORIS VINDICI ET IN-
STAVRATORI, VIRO SAECVLI SVI PRIMARIO, CIVI
OMNIVM PRAESTANTISSIMO, AC NOMINIS IMMOR-
TALITATEM SCRIPTIS AEVITERNIS JVRE CONSE-
CVTO, S.P.Q. ROTERODAMVS NE QVOD TANTIS
APVD SE SVOSQVE POSTEROS VIRTVTIBVS PRAE-
MIVM DEESSET, STATVAM HANC EX AERE PVBLI-
CO ERIGENDAM CVRAVERVNT.

“ To *Desiderius Erasmus*, the Great Patron and Restorer
“ of polite Literature, a Man the most eminent of his Age,
“ the best of Citizens, one who by his never-dying Writings
“ has justly procured Immortality to his Name; the Senate and
“ People of *Rotterdam*, that a Reward of so great Virtues
“ might ever subsist among them and their Posterity, have cau-
“ sed this Statue to be erected at the publick Cost.”

On another side the Pedestal are the following Lines, which I believe will hardly be thought in any measure equal to the Subject:

*Barbariae talem se Debellator ERASMUS,
Maxima Laus Batavi Nominis, ore tulit.
Reddidit en Fatis Ars obluētata sinistris
De tanto spoliū naēta quod Urna Viro est.
Ingenii Cœleste Jubar, majusque Caduco
Tempore qui reddat solus ERASMUS erit.*

In *English* thus;

Here stands *Erasmus*, who did high advance
The *Belgic* Name, and beat down Ignorance.

See Art, here striving with the Fates unkind,
Shews the great Spoil, which in the Grave's confin'd.
But would you his immortal Wisdom shew?
That's what *Erasmus*' self alone can do.

On the other two sides are Inscriptions in *Dutch*.

On the Front of a little House not far off the Statue, where they say he was born, are these Lines.

*Ædibus his Ortus, Mundum decoravit Erasmus,
Artibus ingenuis, Religione, Fide.
Fatalis series nobis invidit Erasmus,
At desiderium tollere non potuit.*

* For had it
been with a
Capital, the
Allusion to his
Name had
been more
evident.

desiderium with a little *d*, as aiming at a Concealment of the Pun *; which yet must be understood, or the Joke's all spoil'd. The Pun, which concludes this Epigram, makes a thorow Translation of it impracticable: and the *English* Reader may take my word for it, that he suffers nothing by the Loss.

In the Great Church of *Rotterdam* is a Monument erected by a Lady of that Place to an *English* Youth who died in her House; and in the Inscription there is this Passage, - - - - -
- - - - - *quâ Exemplum statuit in se illustre quàm sanctissimè Fœdus inter Anglos Batavosque colat Belgia, neque minus privatis beneficiis & benevolentia quam sociis armis cernet obsignare.* - - - - - "whereby she resolved to render herself an illustrious Example, shewing after how sacred a manner *Holland* observes the League between the *English* and the *Dutch*; which they endeavour to ratify not less by private good Offices than by their confederate Arms."

There is fine Brass-Work in this Church, separating the Nave from what was antiently the Choir; there they now Catechise and Marry. There is a large Organ in this Church, with another smaller one.

The *English* Church in this City is a very neat and pleasant Structure: I observed an Appearance of greater Devotion here, and in the *English* Chapel at *Leghorn*, than what is generally seen in our Churches in *England*; which seem'd to me as if their

their Zeal were actuated and invigorated by a sort of *Antiperistasis*, of People zealous in a different way surrounding them.

The Fronts of the Houses in *Rotterdam*, and other Towns of *Holland*, are built inclining: when I first observ'd them so, I thought it was by accident, thro' some settling of the Foundation, many of them being built on Piles: but finding them generally so, I was told, upon Enquiry, that they were designedly so built, the better to shed off the Wet, that it might not run down to the Foundation.

A M S T E R D A M.

I Was but one day in *Amsterdam*, so could not see many particular things; but by its general appearance it seem'd to me in some respects the finest City I have seen. If there be no very extraordinary publick Buildings except the *Stadt-House*, (which is indeed a noble Structure) or many private ones of such superior Rank as in other Places would be call'd Palaces, the uniform Beauty of the City in general is very great.

The principal Streets, which are the *Kaysar's Graft*, the *Heer's Graft*, and the *Prince's Graft*, are indeed surprizingly fine; they are called near two miles long, much upon a parallel (as I remember) to one another, and of a great breadth. The Houses on each side are high, and very well built; a large Canal going all along the middle of the Street, with handsome Bridges over it at suitable distances. On each side of the Canal, between it and the Houses, is a spacious Walk adorn'd with shady Trees. This manner of Disposition is common to most of the Cities and Towns in *Holland*, but the vast Length and Spaciousness of these is what gives them a preference to all others.

The Beauty of the *Stadt-House* seem'd to me greater within *Stadt-House*. than without. It has on the Outside a double Row of Pilasters, (one above another) both of the *Corinthian* Order: Or, whether the upper may not be *Composite*, I can't be positive. The Windows are all plain; the Slope of the Roof is all seen, which gives it a naked Look, and seems to want a *Balustrade*, or an *Attic*, to intercept the Sight of (at least) some part of it.

There is no great Gate ; but they give this Reason for it, that in case of a popular Rising, it should not be so easily surprized.

There is a Portico below at the Entrance, with four *Cariatides* in good Attitudes ; also a Bas-Relief of *Solomon's Wisdom*, and two others. There are Pilasters and other Ornaments, all of white Marble.

There is a
great Atlas
too on the
Outside, with
other Figures
in Copper.

The Great Hall above is finely adorn'd, having a Representation of *Justice* at one end, and of *Peace* at the other, with several Figures about each, all of Marble ; there is a double Row of *Corinthian* Pilasters fluted, with Festoons, &c. and a great *Atlas* of Marble placed aloft at the upper end. On the Floor are Hemispheres, described by Lines of Brass inserted in the Marble Pavement. A Portico or Gallery goes round the Hall, upon the same Floor, in which are Bas-Reliefs, with Festoons, &c. Out of this there go Doors into the several Chambers. The Hall and Portico are all of white Marble. The Cieling of the Hall is painted, and there are several Paintings in the Portico and Chambers, some by *Mynbeer Flinck*, Father to the late famous *Virtuoso* in *Rotterdam*. There is a Picture in one of the Rooms, of *M. Curius*, rejecting the Gold of the *Samnites*, and under it is written *Markus Kurius Burghomaster van Rome*, [of Rome.]

They shew'd us a Chamber where People are married, in presence of the Magistrates ; that is, those that are not of the Communion of that Country, and whom therefore their Priest cannot marry, and so they are married before the Magistrate.

Another Chamber there is, out of which Criminals, condemned to die, are conducted through a Balcony to a Scaffold erected before it, upon which they are executed. In the Marble Floor are Swords inlaid, and other Devices relating to the Execution of Justice, and the Power of the Magistrate. Higher yet, in another Story, they shew'd us an Armory, where they told us were Arms for eighty thousand Men ; they did not make the Appearance of such a Number ; they were indeed not seen to advantage, being all cup-boarded up. There are some old Suits of Armour, plac'd in Ranks in an open Chamber, but nothing extraordinary.

There are Chimes in this *Stadt-House* which are much celebrated ; there are thirty-six Bells and sixty Hammers. Tunes go upon them at every Hour, and every Quarter ; these are performed

formed for the most part by Clock-work; but there are some certain times, at which a Man plays Tunes upon them by the help of Keys, as on a Harpsichord.

There is a fine View of the City, and of the Harbour from the highest part of this Building: the Ships do as it were embrace one side of the Town, and Wind-Mills the other.

Under the *Stadt-House* are the Prisons, out of which they look through strong double Grates into a Passage that goes round; on the outside of which is a strong Wall; beyond that again, is the general Out-Wall of the Building.

In the Torture-Room, they shew'd the Ropes for stretching, vast Weights to hang at the Toes, and Machines for Squeezing. There is a Whipping-Post in the same Room, to which the Criminal's Hands are tied, with an iron Hoop for his Middle, and others for the Ancles. There is a Leather to defend Womens Breasts. There are Tables, and other Conveniencies, at a little distance, in the same Room, where they write the Confessions. Close by, there is a Room to strip those who are to be whip'd, whence come out the Men only in their Breeches, and the Women only in their Petticoat and Breast-piece. The whole is a vast Pile of Building; and it is hard to conceive how it was possible to make a Foundation here to support it, where the Ground is not firm enough to bear an ordinary Dwelling-House, without driving in Piles to set it upon. Mr. *Evelyn*, in his Discourse of Forest-Trees, *Ch.* xxii. tells us, that there are no fewer than thirteen thousand six hundred and fifty nine great Masts of Fir driven into the Ground, to make the Foundation of this *Stadt-House*.

The Spin-House, which Strangers are generally taken to see, Spin-House. is a handsome Building. A little before we were there, such Enormities had been committed in the Musick-Houses, that they were put down; and at the same time a Draught was made, from amongst those that frequented them, to be disposed of in the Spin-house. There the Lasses sate very orderly at work; the most heinous Offenders separated from the others: Those in the inner Apartment the Governour told us were such as merited Death rather than that Confinement only; and that some of them were like to remain there during Life. Many of the Faces were much out of repair, Noses fallen, &c. At our coming

coming away, the Governour struck up a Psalm, the Lasses laid down their Work, and join'd very demurely. They seem'd to be under good Government, and much in awe.

The Exchange of *Amsterdam* is much cried up there, but it is inferior in magnificence to the *Royal Exchange* of *London*: It is of an oblong Figure; and enclos'd with a Portico, as our's is.

I saw several Coach-bodies there drawn upon Sledges; they don't use Wheels, to avoid shaking the Foundations of the Houses, which are built upon Piles; and these so numerous, and fixed there at so excessive a Charge, that Mr. *Evelyn* says, some report that the Foundations of their Houses cost as much as what is erected on them.

L E T D E N.

Leyden is a fine and very pleasant City; it has not so great a hurry of Business as the two last mention'd have.

The Fame of its University, particularly for the Study of Physick, is known to every body; and the learned Professor, Dr. *Boerhaave*, is a great Ornament to it.

Their Physick-Garden is not large, but is copiously furnished with curious Plants.

Anatomy-School.

In the Anatomy-School are great Variety of Skeletons, of Men, Women, and Animals. Some Urns, Lamps, &c. common elsewhere. They shew there what they call a *Remora*, and other natural Curiosities, of which they give a printed Catalogue. The *Remora*, if this be one, is a small round Fish, with a Tail and Head somewhat like a Bird, the Skin prettily mark'd in Hexagons. It is said to stop Ships in their Course, from whence it has its Name.

Burgh.

What they call the *Burgh* is a low round Tower, or the Remains of a higher; it has now no Covering, and is said to be an antient *Roman* Fabrick: but it seems much more modern, if the Brick-work which is formed into Arches round the inside of it, be of equal date with the rest. A Labyrinth of Hedges now fills the Area, with an Arbor in the Centre: They told me it was formerly a Guard to a Pass of the *Rhine*, which then run between that and the Town. It stands on a little Ascent.

Mon-

Monfieur *de la Cour*, a Gentleman of *Leyden*, a very curious and obliging Person, has a fine Collection of Pictures, moſt of them of the *Dutch* Maſters, and ſome Flower-Pieces done by a Female Artiſt [I have forgot her Name] which are exceeding good. Beſides the Garden adjoining to his Houſe, he has a large one, at ſome diſtance, in which he is particularly curious, for raiſing the beſt of all ſorts of Fruits. He had Grapes ripe in *May*; when we were there in *June*, they were all gone, and the Leaves brown as in Autumn. The Heat of the Stoves, which accelerate them, is regulated by Thermometers. He raiſes the *Ananas*, and ſeveral other Curioſities. He treated us with excellent Wine; nor was his Water a leſs Compliment; the Fountain playing all the while, in a large Baſon, which is not very frequent in the *Dutch* Gardens: for, the Country being flat, the Water is all raiſed by Force; not without a conſiderable Expence.

H A G U E.

THE *Hague* is the genteeleſt Town in *Holland*; this is the Place for thoſe who have Eſtates to ſpend, as the great Trading ones are the places to get 'em in. It is called only a Village, but it is a moſt beautiful one; and the ſeveral Ways that lead to it, whether by Land or Water, are as pleaſant as can be imagin'd. The Houſe of the Princes of *Orange*, called the *Maiſon du Bois*, becauſe it ſtands in a Wood, is a little way out of Town, and is a moſt pleaſing Retirement; it has a great deal of Painting, and ſome very good.

From the *Hague* to *Scheveling*, a little Fiſher-Town by the Sea-side, the Road, about a Mile in length, is perfectly like a Walk in a Garden, raiſed in the middle, and finely planted on each ſide; and in the Midway is a circular Area, very prettily adorn'd.

From *Rotterdam*, we went out one day to *Tergauw*, a pretty Tergauw Town, and well peopled; the moſt remarkable thing there is the Great Church, famous for its Windows of Stain'd Glaſs. They are one and thirty in number, the Subjects painted in them are Hiſtories, Scriptural and others; one of them was given by K. *Philip* and Q. *Mary* of *England*: the upper part repre-

sents the Consecration of *Solomon's* Temple; the lower, the Last Supper.

The Way from *Rotterdam* thither, which is about twelve Miles, is all pav'd with *Clinkers* *, adorn'd with Trees on each hand, (many of them Chesnuts,) and Country-Seats of the Citizens of *Rotterdam*, &c. For variety, we return'd by another Road, over a narrow high-rais'd Way, along the side of the River *Iffel*, which we cross'd in a Ferry.

There are in the United Provinces three Towns of Refuge, call'd (as I remember) *Iffelsein*, *Vianen*, and *Cuilemburg*. These were once an *Asylum* to all Offenders, as we were told, and are still so to some; but the most enormous, as Murderers, Burners of Houses, &c. have now no Refuge in them. We pass'd in sight of the first of 'em in our return from *Tergauw* to *Rotterdam*.

The Criminals in *Holland* are executed in the great Towns, immediately after Sentence, without being remanded to prison, as with us, and in presence of the Magistrates; for which purpose Scaffolds are erected, adjoining to the Town-Houses, and are generally removed when the Execution is over; but in some they remain, as at *Haarlem*, *Tergauw*, &c. and where they do so, we were told it is an Indication that no person was ever known to have suffer'd wrongfully in such places. If this be really the Case, it seems a sort of Slur upon the others; therefore I would rather suppose they have some other Reason for it. As soon as the Execution is over, the Bodies are carried out of town, and expos'd near the publick Road in such manner as they were executed, whether on Gallows or Wheel, &c. and there they remain till they rot away: And it is the same in *Germany*. But I have been told, that those that are beheaded are buried, without being expos'd. The Women are not hang'd, but strangled: the Manner is thus; the Woman is placed with her Back up to a Post, and a Cord is put about her Neck, and drawn through a hole in the Post, and there twisted with a Stick, till she is strangled, and she is then left. We saw several of them so expos'd, hard by *Delph*. I have been told that it was once the

* A sort of narrow Bricks which are made on purpose for Paving, and are often brought into *England* for that purpose, and called here *Flanders* Bricks.

the hard Lot of a poor young Fellow there to be oblig'd to strangle his own Sweetheart: His Love, and Concern, and Reluctancy so distracted and enfeebled him, that he was much unable to perform his Office, and so put the poor Creature to twice the pain that one who had lov'd her less would have done.

When we were at *Rotterdam* we went to visit that ingenious and most indefatigably curious Artist, Mr. *Vanderwerf*, [since dead] and saw several of his Performances: As his chief Perfection was in the finishing part, he would not let us see any thing of his Work but what was finished.

Cardinal *Ottoboni* had got one of his Pieces at *Rome*, and made *Signor Trevisani* do one of the same size for a Trial in that elaborate way, and they were both expos'd together among other Pictures at a publick Feast of one of the Convents*. It was no disgrace to *Milton* not to have Rhym'd like *Dryden*; and he knew better things than to have enter'd upon such a Trial.

We saw as many of Mr. *Flinck's* admirable Collection of Drawings as could be well seen in about three Hours. He was a very obliging Gentleman; his Collection upon his Decease was bought by the Duke of *Devonshire*.

We were detain'd some time in *Rotterdam* by contrary Winds, and set sail at last with the Wind S. W. in the *William and Mary* Yacht, Capt. *Moses* Commander. We left *Rotterdam* July 5, N. S. about ten in the Morning, and could not reach *Helvoet-Sluis* till the Eighth about Four in the Morning: There we were detain'd by Winds directly contrary till the Thirteenth, when about Four in the Morning we set sail again with the Wind S. W. in hopes of a favourable Change with the New Moon; but it continued still so violently contrary, that we came not to *Grays* till the Sixteenth, and in the Night to *Greenwich*, where we left the Yacht on the Seventeenth, and arriv'd in the Boat at the *Tower of London*, about ten o'Clock in the Morning. Our Captain told us, that in forty Years that he had us'd the Sea, he did not remember to have had such a Summer's Voyage.

As

* It is a Custom at the Feasts of the Convents or other Societies, to have fine rich Hangings, and fine Pictures, which their Friends lend 'em upon the Occasion, hung up in the most conspicuous Places of their Convent, &c.

As we were drawing near home, I was reading in the Yatcht *Guarini's Pastor Fido*, and coming to that Speech of *Carino* in the beginning of the Fifth Act, where he sets forth the pleasing Sentiments he had upon his Arrival in his native Country; I found myself so much interested in it, that I attempted part of it in *English*, with the change only of *Britain* for *Arcadia*.

*O, da me piu d' ogn' altra amata e cara,
 Più d' ogn' altra gentil Terra d'Arcadia,
 Che co'l piè tocco, e con la mente inchino;
 Se ne' confini tuoi, Madre Gentile,
 Foss' io giunto a chiusi occhi, anco t' havrei
 Troppo ben conosciuto, così tosto
 M' e corso per le vene un certo amico
 Consentimento incognito e latente,
 Si pien di tenerezza, e di diletto,
 Che l' ha sentito in ogni fibra il sangue.*

Hail fairest *Britain*! whom I prize above
 All other Lands, and whom I dearest love;
 Hail sweetest native Isle! whose much-lov'd Shores
 My ravish'd Feet now touch, and Soul adores:
 Had I been blind-fold on thy Confines thrown,
 Thee, Thee, dear Soil, by Instinct I had known.
 Such a soft, friendly, secret Sympathy
 Strait ran thro' ev'ry Vein, and witness'd Thee.
 A more than filial Fondness seiz'd my Breast,
 And ev'ry Fibre my Delight confess'd.

F I N I S.



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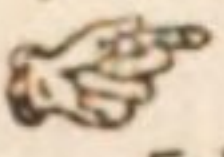
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A D D E N D A.

Ad Pag. 126.

I Have taken notice that the being curious in building Churches East and West, and placing the principal Altar at the East End of the Church, is not a Superstition of *Italian* Growth. I had a View to *Italy* as it is at present; where (as I have said) there is no regard had to the East, in the Situation of the Churches or Altars: Tho' some may possibly wonder how they came to drop this, when they retained so many other Rites, which were used by the ancient Heathens; among whom the Practice of turning themselves toward the East, in their Adorations, seems undoubtedly to have been in use. *Vitruvius*, L. 4. c. 5. lays it down as a Rule, to be carefully observed by the Temple-Architects, *Aræ spectent ad Orientem*; "Let the Altars look toward the East:" which *Benedictus Averanius*, an *Italian* himself, and a learned Professor at *Pisa*, in his Dissertations, represents more explicitly in these Words; *Vitruvius ita præcipit ædificanda templa, ut Orantes Orientem spectare cogerentur* *. " *Vitruvius* directs Temples to be built in such manner, that " Those who came to pay their Devotions there, should be " forced to look toward the East." At the same time he produces an Instance of this Practice being what they were at that time familiarly acquainted with, by citing a Passage out of *Virgil*, in his XII *Æneid*; where, speaking of *Æneas* and *Latinus*, ratifying the League they had enter'd into, he describes them as turning their Faces toward the East, at the Invocation of the Deities;

Illi

* Dissert. VII. in Euripidem.

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*Illi ad surgentem conversi lumina Solem,
Dant fruges manibus salsas, & tempora ferro
Summa notant pecudum, paterisque Altaria libant;
Tum pius Aeneas stricto sic ense precatur.*

Then, to the rising Sun he turns his Eyes,
And strews the Beasts, design'd for Sacrifice,
With Salt, and Meal: With like officious Care
He marks their Foreheads, and he clips their Hair.
Betwixt their Horns the purple Wine he sheds,
With the same gen'rous Juice the Flame he feeds.
Aeneas then unsheath'd his shining Sword,
And thus with pious Pray'rs the Gods ador'd.

DRYDEN.

But I shall leave this Subject to the Authors of * *Alkibla*,
and the * *Kebla*, and the * Anatomy of the *Kebla*: with this
Observation only, that if the *Motto* of that Anatomy [*Ten-*
dimus in LATIUM!] be designed to insinuate a Censure upon
the Practice of worshipping East-ward, as having a Tendency
to Popery, it is not proper: For, whatever Superstition he
may imagine that Practice to be chargeable with, it can never
be called a Popish Superstition, because (as I have already
mentioned) it is not at all observed either in *Rome*, or in
any other Part of *Italy*.

* Some Pam-
phlets lately
published un-
der those Ti-
tles.

Ad Pag. 163.

I have spoken of the Greek $\sigma\acute{\iota}\gamma\mu\alpha$ thus described [C] as
being the old $\sigma\acute{\iota}\gamma\mu\alpha$, in opposition to the other, described
thus [Σ]; and old it is, with respect to modern Practice: For,
tho' since the Revival of Learning in *Europe*, the [Σ] has
been more used than the [C]; yet in Inscriptions, and writ-
ten Books of several Centuries before, the [C] was used al-
most universally. But, as the [Σ] is more in modern use,
so I find it is likewise more ancient than the [C]; and that
the [C] was introduced only for its being more readily made
than the other, as being struck at one Stroke of the Pen.
At what Time it was that the [C] was introduced, and like-

ADDENDA.

wise the [E] *quadrum*, together with other Particulars concerning the several ways of describing the $\sigma\tilde{\iota}\gamma\mu\alpha$ at several Times, may be seen in Fa. *Montfaucon's Palaeographia Græca*, L. II. p. 153. I have here given Part of what he says upon the Subject, in his own Words.

Σ sic vulgo scribitur in numismatibus & tabulis marmoreis ante Cæsarum ævum, exceptis aliquot exemplis Ionice veteris formæ. ----- in numismatibus item Julii Cæsaris Σ ita scriptum cernitur. Verum quia hanc formam concinne depingere difficile est; binæ aliæ in nummis & inscriptionibus Augusti ævo effictis novatæ deprehenduntur, videlicet E *quadrum*, ac frequentius C *Latinum*, ut uno ductu exarari posset. Forma C in marmoribus Europæis a primo Christi sæculo frequentissime usurpabatur, in Græcis & Orientalibus usus $\tau\tilde{\epsilon}$ Σ ad quartum usque Christi sæculum perductus est; ita tamen ut C etiam persæpe adhibeatur: & utrobique E non infrequenter compareat, prima autem forma Σ a quinto sæculo raro usurpatur in marmoribus etiam Orientalibus. In libris vero vetustioribus, quotquot Unciali, ut vocant, characteres descripti sunt, C semper legitur, nam Librarii faciliores brevioresque calami ductus sectati sunt. In hanc $\tau\tilde{\epsilon}$ $\sigma\tilde{\iota}\gamma\mu\alpha$ figuram suo jam tempore pervulgatam hæc Martialis.

Accipe lunata scriptum testudine Sigma.

Ad Pag. 183.

To what I have said concerning the Place of *Scipio's* Retirement, I cannot forbear adding a very short Description of the Villa, as I find it given by *Seneca* in one of his Epistles, written from the very Place; together with some of the Reflections he makes upon the Lowliness of the Villa, and upon the exalted Character of that great Man who had been Possessor of it.

In ipsâ Scipionis Africani villâ jacens hæc tibi scribo, adoratis manibus ejus & arca, quam sepulchrum esse tanti viri suspicor, animum quidem ejus in cælum, ex quo erat, rediisse persuadeo mihi: non quia magnos exercitus duxit, (hos enim

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enim & Cambyfes furiosus, ac furore feliciter usus habuit) sed ob egregiam moderationem pietatemque, magis in illo admirabilem, cum reliquit patriam, quam cum defendit.----- Vidi Villam structam lapide quadrato, murum circumdatum silvæ, turres quoque in propugnaculum villæ utrimque subrectas. Cisternam ædificiis ac viridibus subditam, quæ sufficere in usum vel exercitus posset. Balneolum angustum, tenebricosum ex consuetudine antiquâ. non videbatur majoribus nostris caldum, nisi obscurum. Magna ergo me voluptas subit, contemplantem mores Scipionis ac nostros. In hoc angulo ille Carthaginis horror, cui Roma debet, quod tantum semel capta est, abluabat corpus laboribus rusticis fessum: exercebat enim opere se, terramque (ut mos fuit priscis) ipse subigebat. Sub hoc ille tecto tam sordido stetit, hoc illum pavimentum tam vile sustinuit. At nunc quis est, qui sic lavari sustineat? pauper sibi videtur ac sordidus, nisi parietes magnis & pretiosis orbibus refulserunt: nisi Alexandrina marmora Numidicis crustis distincta sunt.----- Eo deliciarum pervenimus ut nisi Gemmas calcare nolimus. In hoc balneo Scipionis minimæ sunt, rimæ magis quam fenestræ, muro lapideo exsectæ, ut sine injuria munimenti, lumen admitterent. At nunc blattaria vocant balnea, si qua non ita aptata sunt, ut totius diei solem fenestris amplissimis recipiant; ----- Quantæ nunc aliqui rusticitatis damnant Scipionem, ----- O hominem calamitosum! nesciit vivere! Seneca, Ep. 86.

“ I write this to you in the very Villa of *Scipio Africanus*, whither I am now retired; having paid my devotions
 “ to his *Manes*, and to the Tomb, wherein I suppose so great
 “ a Man to have been buried. His Soul, I am persuaded, is
 “ returned to Heaven, from whence it came; not because
 “ he commanded powerful Armies, (*Cambyfes*, a Madman,
 “ successful in his Madness, did the same;) but, for his un-
 “ common Moderation and Piety, which in Him became
 “ more admirable, when he left his Country, than when he
 “ was defending it. -----

“ I view'd the Villa, built of plain squar'd Stones;
 “ the Wall which encompasses the Grove; and the low
 “ Towers which are built on each Side for the Defence of
 “ the Villa: A Cistern, below the Buildings and Greens,
 “ that

A D D E N D A.

“ that might suffice even for the use of an Army. A Bath
 “ little and narrow, and gloomy, after the ancient Manner.
 “ Our Ancestors did not think a Bath warm, if it were not
 “ dusky. Hence, therefore, a vast Pleasure possesses me,
 “ while I contemplate *Scipio's* Mind, and Way of Life, and
 “ that which prevails now. In this Corner did the Terror of
 “ *Carthage*, he, to whom *Rome* owes its having been taken but
 “ once, wash his Body, fatigu'd with Rural Labours: for he ex-
 “ ercised himself with working; and (according to the Custom
 “ of the Ancients) tilled his Ground himself. Under this so
 “ sordid a Roof did He stand; on this so mean a Pavement
 “ did He tread. But, who is he that wou'd bear to bathe so
 “ now? A Man thinks himself poor and mean, unless the Walls
 “ shine with circular Pannels, large and costly; unless there
 “ be Marbles of *Alexandria* inlaid with those of *Numidia*. - -
 “ - - - - We are brought to such a Pitch of Delicacy now, that
 “ we cannot tread but upon precious Stones. In this Bath of
 “ *Scipio's* are exceeding small Chinks, rather than Windows, so
 “ cut in the Stone Wall, as to admit the Light, without hurt-
 “ ing the Building. But now they call the Baths * *Blattaria*, * *Infested with*
 “ if they are not so fitted with spacious Windows as to ad- *Moths.*
 “ mit the Sun all the Day long. - - - - -
 “ Of what a coarse and rustick Taste do they now-a-days
 “ esteem *Scipio* to have been! - - - - - Alas, poor Man!
 “ he knew not what it was to Live!

Ad Pag. 293.

To the Inscription I have there given, containing the Tri-
 umphal Titles of *Claudius Cæsar*, and setting forth with how
 much Ease, and how, without any Loss he had made the
 Kings of *Britain* subject to him; it will not be amiss to
 add another, which in Substance is the same with the above-
 mentioned. This I am now going to add is given by *Alex-*
ander Donatus, and is to be seen in *Græv. Thesaur.* Vol. III.
 p. 752. He tells us, it was dug up in the Year 1641, near an
 Arch which was commonly called *Arco di Portogallo*, in
 the *Via Flaminia*, which has since been taken away. It was
 only a Fragment, [he calls it, *Ingens marmoris Frustum, cum*
Tri.

ADDENDA.

Triumphalibus titulis Imperatoris Claudii] one Side of it being lost, and the Beginning of all the Lines wanting; but he has restored them to what he esteems them to have been at first, [*genuinae restituimus Antiquitati.*] The antique Part is in the larger Letter, the modern Reparation in the smaller.

TI. CLAUDIO. DRVSI. F. CAESARI
AVGVSTO. GERMANICO
PONTIFICI. MAXIMO. TRIB. POT. IX.
COS. V. IMPERATORI. XVI. P. P.
SENATUS. POPVLVSQVE. ROMANVS. QVOD
REGES. BRITANNIAE. PERDVES. SINE
VLLA. IACTVRA. CELERITER. CEPERIT
GENTESQVE. EXTREMARVM. ORCHADV
PRIMUS. INDICIO. FACTO. R. IMPERIO. ADIECERIT.

This Fragment, *Donatus* says, is kept in the *Barberini* Palace; but I did not see it: Tho' it was there I observed the Inscription I before gave, as I have mentioned at the Page here referred to. The Word [FACTO] in the last Line of the Fragment, may help to explain its preceding one [INDICIO] which is likewise in the other Inscription, but without the Addition of [FACTO]: As they are put together, they seem to imply a Notification to the *Britons*, by some *Fæciales*, or Heralds, of the Approach of *Claudius*, and a Demand of their Submission to him; which was accordingly made, upon his personal Appearance among them, without any Blood shed, or a Blow struck; as appears by what *Suetonius* says of this Expedition, *Sine ullo praelio aut sanguine, inter paucissimos dies, parte insulae in deditionem recepta, sexto quam profectus erat Mense, Romam rediit, triumphavitque maximo apparatu.*

Ad Pag. 309.

A Friend of mine, reading this Passage of the Dog barking at the Figures in Stone of a Bull and Cow, communicated to me the Translation of some *Greek* Epigrams, in the *Anthologia*, upon [a Cow cast in Brass by *Myro*, a celebrated *Corin-*

A D D E N D A.

Corinthian Artist: The Variety of Incidents devised by the several Epigrammatists, to set forth, in a natural manner, the Liveliness of the Representation, by imagining a Deception, not only of Calves, but of the Herdsmen, and even of the Artist himself likewise, made me think several of them very apposite to this Passage: And the Translations appeared to me, and to some others, so elegant and entertaining, that I thought it would not be disagreeable to the Reader if I inserted them here.

Μόρῳ, τί μοι λαγόνεσσ' προσέρχεται; τίπτε δὲ μυκᾷ;
 Ἄ' τέχνα μωζοῖς ἔκ' ἐνέθηκε γάλα.

Why dost thou thump my Sides, dear Calf? why low?
 Art on this Udder could not Milk bestow.

Σείο, Μύρων, δαμόλαι παρακίτθανε μόρῳ ἀλαθεῖς,
 Καὶ γάλα πιεύων χαλκὸν ἔσωθεν ἔχειν.

See! by thy Cow that Calf expiring lie,
Myro, expecting Brass should Milk supply.

Ἄ' δάμαλις (δοκέω) μυκήσεται· ἢ δὲ βραδύνη,
 Χαλκὸς δ' μὴ νοέων, αἴτιος, οὐχὶ Μύρων.

This Heifer (hark!) will low: If she does not,
 The stupid Brass, not *Myro*, is in fault.

Βουκόλε τὰν ἀγέλαν πόρρω νέμε· μὴ τὸ Μύρωνος
 Βοίδιον, ὡς ἔμπην, βυσὶ συνεξελάσῃς.

Swain, at a Distance feed thy Herd, lest thou
 Take with thee *Myro's*, for a living Cow.

Ὡδὲ Μύρων μ' ἔφησε τὸ βοίδιον· οἱ δὲ νομῆες
 Βάλλουσι με λίθοις, ὡς ἀπολαπόμενον.

Leave pelting, Herdsmen, put your Stones away!
 I'm *Myro's* Statue of a Cow, no Stray.

Βουκόλε,

ADDENDA.

Triumphalibus titulis Imperatoris Claudii] one Side of it being lost, and the Beginning of all the Lines wanting; but he has restored them to what he esteems them to have been at first, [*genuinæ restituimus Antiquitati.*] The antique Part is in the larger Letter, the modern Reparation in the smaller.

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Wright, Edward

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